

FILM SCORE

VOLUME 6, NUMBER 9

LEARNING NEW HOBBITS

Composer Howard Shore
brings his magic to
The Fellowship of the Ring

RONALD STEIN

Invasion of the
Score Man!

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Trevor Jones'
dark side

JURASSIC PARK III

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Williams on DVD

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Mychael Danna
keeps busy



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editorial staff

EDITOR & PUBLISHER

Lukas Kendall

SENIOR EDITOR

Jeff Bond

MANAGING EDITOR

Tim Curran

DEPARTMENTS EDITOR

Jonathan Z. Kaplan

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Doug Adams

Jeff Commings

Steven A. Kennedy

Nick Joy

Chris Stavrakis

John Takis

Mark Wheaton

Cary Wong

COPYEDITOR

Steve Gilmartin

THANKS TO

B.A. Vimtrup

business staff

EDITORIAL & SUBSCRIPTIONS

8503 Washington Blvd
Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER

Bob Hebert

ADVERTISING

8503 Washington Blvd
Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

SUPERVISING MAIL ORDER HANDLER

Mailman AI

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FILM SCORE
MONTHLY

Do They Hear What We Hear?

Judging by that list, probably not.

Recently, *Entertainment Weekly* published their list of "The 100 Best Soundtracks, From *Pinocchio* to *Pulp Fiction*, The Ultimate Guide to Movie Music." While lists of every stripe from the "50 Best DVDs" (a moving target if there ever was one) to "100 Greatest Moments in Television" (a significant cultural commentary) are staples of *EW*, a list of "best soundtracks" caught this reader's eye. As editor of *FSM*'s "101 Great Soundtracks on CD" issue (Vol. 5 No. 9/10), I knew first-hand what a tough job compiling such a list could be. This mainstream magazine's look at soundtracks is instructive for the readers of *Film Score Monthly*. If you think the choices are obvious, think again:

The Top Ten

Ranked in ascending order of magnitude, *Entertainment Weekly*'s choices for the very best soundtracks were: *2001: A Space Odyssey* (1968), *Purple Rain* (1984), *The Godfather* (1972), *The Graduate* (1968), *Superfly* (1972), *The Wizard of Oz* (1939), *West Side Story* (1961), *Saturday Night Fever* (1977), *The Sound of Music* (1965), and at the top of the heap, *A Hard Day's Night* (1964). Most of these soundtracks enjoyed equal or greater exposure through Broadway, TV, radio or the concert hall—but does that add to or diminish their significance as soundtracks?

They Wanna Singa

Musicals captured nearly one-fourth of the votes, including *Snow White and the Seven Dwarfs* (1937), *My Fair Lady* (1964), *Mary Poppins* (1964), *Pinocchio* (1940), *Singin' in the Rain* (1952), *Grease* (1978), *The Rocky Horror Picture Show* (1975), *Beauty and the Beast* (1992), *The Band Wagon* (1953), *Cabaret* (1972), *Carousel* (1956), *Meet Me in St. Louis* (1944), *Oliver!* (1968), *Funny Girl* (1968), *The Music Man* (1962), *The King and I* (1956), *Tommy* (1975), *One From the Heart* (1982) and *South Park: Bigger, Longer and Uncut* (1999). (Given this sort of bias, Disney's lock on the Academy Awards seems less than surprising.)

Pop Goes the Soundtrack

Pop music written specifically for the movies is scattered throughout the list: *The Harder They Come* (1973), *Pat Garrett & Billy the Kid* (1973), *Help!* (1965), *Performance* (1970), *Jailhouse Rock* (1957), *Magnolia* (1999), *Hedwig and the Angry Inch* (2001). There are also a few "performance" films like *Woodstock* (1969), *Let It Be* (1970), *The Last Waltz* (1978) and several dramatically sound pastiches of existing music like *Fantasia* (1940), *O Brother, Where Art Thou?* (2000), *The Sting* (1973) and *Nashville* (1975). But this omits the many albums of previously written pop music that made the cut including: *American Graffiti*

(1973), *Trainspotting* (1996), *Pulp Fiction* (1994), *Easy Rider* (1969), *Manhattan* (1979), *Pump Up the Volume* (1990), *Beat Street* (1984), *Repo Man* (1984), *Pretty in Pink* (1986), *Do the Right Thing* (1989), *Waiting to Exhale* (1995) and *Above the Rim* (1994). However effective these compilations may have been, their negative influence on the industry (by inspiring less-than-worthy attempts to copy their success) leaves us feeling a little queasy.

EW, Grosses?

Only a third of the soundtracks on the *EW* list are original dramatic underscore. *FSM*'s "101 Great Soundtracks on CD" had a few in common, especially in the no-brainer category: *Psycho* (1960), *Gone With the Wind* (1939), *Goldfinger* (1965), *Doctor Zhivago* (1965), *Ben-Hur* (1959), *The Bride of Frankenstein* (1935), *Chinatown* (1974), *King Kong* (1933), *Shaft* (1971), *Lawrence of Arabia* (1962), *Anatomy of a Murder* (1959), *The Magnificent Seven* (1960), *The Adventures of Robin Hood* (1938), *Jaws* (1975), *The Man With the Golden Arm* (1955), *The Mission* (1986), *Taxi Driver* (1976), *Spartacus* (1960), *Ragtime* (1981), *A Clockwork Orange* (1972), *To Kill a Mockingbird* (1962) and *Planet of the Apes* (1968).

But, *EW* also picked: *Vertigo* (1958), *Once Upon a Time in the West* (1969), *Star Wars* (1977) [We picked *The Empire Strikes Back*], *The Moderns* (1988), *The Sweet Hereafter* (1997), *Out of Africa* (1985), *Crouching Tiger, Hidden Dragon* (2000), *Merry Christmas, Mr. Lawrence* (1983), *The Long Riders* (1980), *Good Will Hunting* (1997), *The Piano* (1993) and *Blue Velvet* (1986). While Herrmann, Steiner, Morricone, Williams and Goldsmith all got several votes apiece, James Horner's *Titanic* (1997) was conspicuously absent.

So what can we conclude? Well, we can be charitable and praise the list for its catholic acceptance of all sorts of music. Or we can criticize it for its reliance on "Classical" cred, pop hits and safe choices. Either way, it probably reflects what most people enjoy when they go to the movies. Civilians (i.e., non-*FSM* readers) all probably have a few underscores in their collections, but those albums were more likely purchased as a souvenir, than for music. Sad but true, if the music hasn't been hammered in the moviegoer's ears after the end title crawl, it probably isn't gonna register for long.

So, if you ever wonder why some "great" soundtrack hasn't gotten a legitimate release, ask yourself this: Would it have fit into the *Entertainment Weekly* list?



Joe Sikoryak
Design Director

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NEWS

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Livingston with longtime partner Ray Evans.

Jay Livingston: 1915–2001

Composer and lyricist Jay Livingston, whose collaboration with Ray Evans produced an eclectic mix of musical classics over a span of 64 years, died of pneumonia Oct. 16 in Los Angeles. He was 86.

Livingston and Evans, who met in 1937 at the University of Pennsylvania, went on to pen the themes to TV's *Bonanza* and *Mr. Ed*, as well as the classic songs "Silver Bells," "Que Sera, Sera," and "Mona Lisa." They garnered seven Academy Award nominations and won three Oscars—in 1948 for the song "Buttons and Bows" in the film *The Paleface*, in 1950 for "Mona Lisa" in *Captain Carey, USA*, and in 1956 for "Que Sera, Sera" in *The Man Who Knew*

Too Much.

Their final project as a song-writing team was the recording, *Michael Feinstein Sings the Livingston and Evans Song Book*, due for 2002 release.

Lalo and the Sultan

Lalo Schiffrin is in London this fall, recording a piece with the London Symphony Orchestra he was commissioned to write by the Sultan of Oman. The Sultan has plans to bring the LSO, batoned by Lalo, to play the country's capital, Muscat, in the near future—but the current ter-

rorist crisis may intrude.

The piece—entitled *Symphonic Impressions of Oman*—is based on the traditional music of Oman. Schiffrin reportedly studied books, tapes, CDs and videos extensively to learn more about the Oman culture before writing the music. The Sultan has already ordered 5,000 copies of *Symphonic Impressions* and plans to make the music available to orchestras worldwide.

World Soundtrack Winners Announced

The first World Soundtrack Awards ceremony took place on Oct. 18 in Ghent, Belgium, the site of the Flanders International Film Festival. And the winners were...

- Soundtrack Composer of the Year: **John Williams**
- Best Original Soundtrack of the Year: *Le Fabuleux Destin d'Amélie Poulain*; **Yann Tiersen**
- Best Original Song Written for a Film: "Come What May"; *Moulin Rouge* (**David Baerwald**, composer)
- Best Score Not Released on an Album: *Bridget Jones's Diary*; **Patrick Doyle**
- Discovery of the Year: **Craig Armstrong**;

Moulin Rouge

- Most Creative Use of Existing Material on a Soundtrack: *Moulin Rouge*; **Baz Luhrmann**, **Craig Armstrong** and **Marius De Vries**
- Public Choice Award: *A.I.*; **John Williams**
- WSA Lifetime Achievement Award: **Elmer Bernstein**
www.worldsoundtrackawards.com

Cyber Soundtrack Sightings



The official Daniele Amfitheatrof website was recently launched, celebrating the 100th anniversary of his birth in St. Petersburg, Russia. The website features biography, discography, composition and links sections related to the man who composed 50 scores, including Disney's *Song of the South*, *I'll Be Seeing You*, *Lassie Come Home* and *Major Dundee*.
www.hotkey.net.au/~amfitheatrof

David Schecter at Monstrous Movie Music is auctioning a variety of rare Erich Wolfgang Korngold items.
www.mmmrecordings.com/Autographs/korngold/korngold.html

If you've got news of an upcoming event, product or good ol' gossip, forward your information to Tim Curran, Managing Editor, via timc@filmscoremonthly.com

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Record Label Round-Up

All the newest albums you'll be waiting for

Amber Records

Forthcoming from Elmer Bernstein and his record label is a new recording of his score to *Kings of the Sun*. The recording sessions will reportedly be held in Poland in 2002.
www.elmerbernstein.com

BMG

Due Nov. 6 is *Exodus* (Ernest Gold). Scheduled for February 2002 is the first-time-on-CD release of *The Caine Mutiny* (Max Steiner).

Brigham Young University

Due in Dec. is a combined single CD of *Dodge City* and *The Oklahoma Kid* (both Max Steiner), including a 72-page color booklet with liner notes by John Morgan and an exclusive essay on the making of both films by Rudy Behlmer. Forthcoming is *Max Steiner at RKO*, a 3-CD set (not two as previously mentioned) with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*. It will also include a 72-page color booklet. Also forthcoming in the first quarter of 2002 is *The Bishop's Wife* (Hugo Friedhofer), from the original tracks in his collection at BYU.

Chromatic Records

Forthcoming is *Music From Hollywood: A*

Collection of Mark Mothersbaugh Film Music, The Chromatic Collection, a 5.1 DVD audio sampler, and Ryuichi Sakamoto's score for *Donald Cammell's Wild Side*.
www.chromaticrecords.com

Chandos

Imminent is a second volume of film music by William Allwyn, performed by the BBC Philharmonic Orchestra under the direction of Rumon Gamba. The disc will contain suites and themes from *The Winslow Boy*, *Desert Victory*, *In Search of the Castaways*, *The Card*, *The Crimson Pirate*, *State Secret*, *A Night to Remember*, *Green Girdle* and two operatic arias from *Take My Life* and *Svengali*.

Cinesoundz

Due early-2002 are remixes of Franco Godi's music from the Italian cartoon series *Signor Rossi*, as well as *Filmmuseum Berlin Vol. 2* (compilation of German film music from 1945-2000) and first-ever release of *Treasure Island* (TV series scored by Jan Hanus & Lubos Sluka)—digitally remastered from the original tapes.

tel: +49-89-767-00-299; fax: +49-89-767-00-399
info@cinesoundz.de; www.cinesoundz.com

Decca

Coming is *A Beautiful Mind* (James Horner).

FSM Classics

This month's Silver Age Classic (Vol. 4, No. 17) is *John Goldfarb, Please Come Home!*, which happens to be Johnny Williams' earliest film score now available on CD. This wacky comedy features Arabian-styled go-go music, military motifs and vocals by Shirley MacLaine (!) in a surprisingly enjoyable album by the dean of American film composers.

Broken Lance (Golden Age Classic (Vol. 4, No. 18) is our first release featuring Leigh Harline, best known for his Disney animation scores, especially the Academy Award-winning *Pinocchio*. For this western retelling of *King Lear*, Harline mixes the requisite Americana with melancholy interludes, galloping action cues and an imposing fanfare for star Spencer Tracy. Both albums are in stereo.
www.filmscoremonthly.com

GDI

Due late-Nov. are *The Mummy's Shroud* (Don Banks) and *Blood From the Mummy's Tomb* (Tristram Cary). Forthcoming is *Captain*

Lots of the Rings

Reprise's soundtrack album of Howard Shore's *Lord of the Rings: The Fellowship of the Ring* contains over 70 minutes of score and comes in eight—that's right, eight—different types of packaging: a leather-bound collector's edition and seven different regular edition covers, each featuring a different character from the film.

Varèse on a Roll

Varèse Sarabande is celebrating the return of its CD Club with an impressive selection of titles: *Heartbeeps* (John Williams), *Project X* (James Horner) and *Marie Ward* (Elmer Bernstein). Each release is limited to a pressing of 3,000 copies and can only be ordered directly from the label.

And hot on the heels of its recent releases for *The Omen* and *The Final Conflict*, the label fills out the unholy trilogy with *Damien: Omen II* Deluxe Edition, due Dec. 4.

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North America
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Kronos (Laurie Johnson).

GNP/Crescendo

Imminent is the soundtrack from Gene Roddenberry's *Andromeda* (featuring main title by Rush). The label is also featuring for a limited time a DVD/CD combo deal on titles like *Black Scorpion*, *Stargate SG-1* and *Battle Beyond the Stars/ Humanoids From the Deep*. See www.gnpcrescendo.com

Hexacord Productions/ GDM Music (Italy)

Forthcoming are *Tropico Di Notte* (Armando Sciascia) and *Eva, La Venere Selvaggia* (Roberto Pregadio).

Hollywood Records

Coming is *Arac Attack* (John Ottman, various).

Intrada

The next release in the Special Collection series—due in Feb.—is Henry Mancini's *Silver Streak*. And the long-awaited CD release of Bruce Broughton's *Young Sherlock Holmes* is due in early

2002 in a 2-CD promo release.

Milan

Due Dec. 11 is *Uprising* (Maurice Jarre); forthcoming is *The Pledge* (Hans Zimmer/Klaus Badelt). The Zimmer compilation that Milan had planned to release earlier this year has been put off until 2002.

Percepto Records

Imminent is the complete original score to *The Changeling* (Rick Wilkins, Ken Wannberg [veteran music editor for John Williams] and Howard Blake). Forthcoming are a deluxe re-release of Bruce Broughton's popular *The Boy Who Could Fly*; Vic Mizzy's never-before-released complete score to *The Night Walker*, (featuring 60+ minutes of score, plus in-depth liner notes by William Castle and historian Dick Thompson); a limited archival release of original music from the 1960s TV classic *The Addams Family*; and a Rankin/Bass follow-up to *Mad Monster Party*. www.percepto.com

Prometheus

Imminent is *The Black Stallion* (Carmine Coppola) coupled with *The Black Stallion Returns* (Georges Delerue). *Masquerade* (John Barry) has been postponed until 2002.

www.soundtrackmag.com

Rhino Handmade

The internet-exclusive label should now be shipping the soundtrack to the 1954 musical *Athena* (which contains 25 previously unreleased tracks, including outtakes and seven demos from early 1954). www.rhinohandmade.com

Saimel

Now available are *Tu Que Harias por Amor/Maestrale* (Carlo Siliotto) and *Juana la Loca* (José Nieto).

Silva Screen

Forthcoming is *Music From the Films of Michael Caine*, and scheduled for 2002 is *The Essential Dimitri Tiomkin Collection*. www.silvascreen.co.uk www.soundtracksdirect.co.uk

Super Collector

Still forthcoming are *Bill and Ted's Excellent Adventure 1 & 2* (David Newman). www.supercollector.com

Virgin Records

Due Jan. 8 is *Brotherhood of the Wolf* (Joseph LoDuca, various); Mar. 12: *Blade 2* (Marco Beltrami, various).

Varèse Sarabande

Due Dec. 4: *Damien: Omen II* (Goldsmith) and the score album for *Shrek* (Harry Gregson-Williams/John Powell); Dec. 11: *The One* (Trevor Rabin) and *Domestic Disturbance* (Mark Mancina); Jan. 8: *I Am Sam*. www.varesesarabande.com

Please note:

We depend on the record labels for updated and/or amended release information. While we try to present these announcements with 100 percent accuracy, we can't be responsible for last-minute changes. Please bear with us. **FSM**

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<i>Bones</i>	ELIA CMIRAL	Priority*
<i>Domestic Disturbance</i>	MARK MANCINA	Varèse Sarabande
<i>Donnie Darko</i>	MICHAEL ANDREWS	n/a
<i>The Fluffer</i>	JOHN VAUGHN, MICKO WESTMORELAND	
<i>Focus</i>	MARK ADLER	Milan
<i>Harry Potter and the Sorcerer's Stone</i>		
	JOHN WILLIAMS	Warner Bros.
<i>Heist</i>	THEODORE SHAPIRO	n/a
<i>In the Bedroom</i>	THOMAS NEWMAN	n/a
<i>K-Pax</i>	EDWARD SHEARMUR	Decca
<i>Kids World</i>	BRUCE LYNCH	n/a
<i>King of the Jungle</i>	HANS ZIMMER, KLAUS BADELT	n/a
<i>Life As A House</i>	MARK ISHAM	Varèse Sarabande
<i>The Man Who Wasn't There</i>	CARTER BURWELL	Decca
<i>Milk</i>	HUMMIE MANN	n/a
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<i>Novocaine</i>	STEVE BARTEK, DANNY ELFMAN	TVT Soundtrax**
<i>The One</i>	TREVOR RABIN	n/a
<i>On The Line</i>	STEWART COPLAND	Silvertone*
<i>Out Cold</i>	MICHAEL ANDREWS	RCA Victor**
<i>Riding In Cars With Boys</i>	HANS ZIMMER/HEITOR PEREIRA	Columbia*
<i>Shallow Hal</i>	IVY, VARIOUS	Island*
<i>Spy Game</i>	HARRY GREGSON-WILLIAMS	Decca
<i>Thirteen Ghosts</i>	JOHN FRIZZELL	Varèse Sarabande
<i>Waking Life</i>	TOSCA TANGO ORCHESTRA	TVT Soundtrax
<i>The Way We Laughed</i>	FRANCO PIERSANTI	n/a
<i>The Wash</i>	VARIOUS	Aftermath*

*one track of score or less **combination of songs and score



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Upcoming Assignments

Who's writing what for whom

—A, B—

Jeff Beal *Joe and Max, Conviction* (Showtime).

Christophe Beck *Sideshow*.

Marco Beltrami *The First \$20 Million Is Always the Hardest, Blade 2*.

Elmer Bernstein *Gangs of New York* (Leonardo DiCaprio & Cameron Diaz, dir. Scorsese).

Simon Boswell *The Sleeping Dictionary*.

Bruce Broughton *Bobbie's Girl* (Showtime), *One Man's Dream* (theme park show, Disney Florida).

Carter Burwell *Bourne Identity* (Universal), *Adaptation* (dir. Spike Jonze).

—C—

Gary Chang *The Glow*.

George S. Clinton *Joe Somebody* (starring Tim Allen).

—D—

Jeff Danna *The Grey Zone*.

Mychael Danna *Monsoon Wedding*.

Don Davis *The Matrix 2&3, Long Time Dead*.

John Debney *Jimmy Neutron* (Paramount), *The Scorpion King*.

Thomas DeRenzo *Stir*.

Patrick Doyle *Femme Fatale*.

Anne Dudley *Tabloid*.

—E—

David Alan Earnest *Whacked* (starring Judge Reinhold, Carmen Elektra).

Randy Edelman *The Gelfin*.

Cliff Eidelman *Ocean Men*.

Danny Elfman *Spider-Man* (dir. Sam Raimi).

—F—

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Nick Glennie-Smith *The New Guy*.

Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor).

Jerry Goldsmith *Sum of All Fears*.

Rupert Gregson-Williams *Jack and the Beanstalk*.

Larry Groupé *The Search for John Gissing* (Janeane

Garofalo, Alan Rickman), *Out of the Black*.

—H—

Kevin Haskins/Doug DeAngelis *LAX* (Palomar Pictures).

Reinhold Heil & Johnny Klimek *Bang Bang* (Showtime).

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.

David Holmes *Ocean's Eleven*.

James Horner *A Beautiful Mind* (starring Russell Crowe, Ed Harris), *Four Feathers* (starring Kate Hudson, Heath Ledger).

Steve Horowitz *The Fairly OddParents* (Nickelodeon).

James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

—I, J—

Mark Isham *Imposter* (Miramax, dir. Gary Fleder).

Trevor Jones *Frederic Wilde, The Long Run*.

—K—

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO), *Edges of the Lord* (starring Haley Joel Osment & Willem Dafoe), *Quo Vadis*.

Rolfe Kent *About Schmidt, Forty Days and Forty Nights*.

Gary Kofinoff *The Circle*.

—L—

Russ Landau *Eco Challenge* (USA Networks), *Combat Missions, Superfire* (ABC miniseries).

Danny Lux *Halloween 8*.

—M, N—

Harry Manfredini *Jason X*.

Hummie Mann *Wooly Boys, A Thing of Beauty, After the Rain*.

Richard Marvin *Desert Saints*.

John Massari *Breathing Hard, 40 Miles to Saturday Night*.

Charlie Mole *High Heels and Low Life*.

Thomas Morse *The Amazing Race*.

Mark Mothersbaugh *Royal*

Tenenbaums.

David Newman *Death to Smoochy, The Affair of the Necklace*.

Thomas Newman *The Salton Sea* (starring Val Kilmer).

—O, P—

John Ottman *Pumpkin* (Christina Ricci), *Breeders, Point of Origin, Battlestar Galactica* (w/ Stu Phillips' original theme).

Rachel Portman *Hart's War*.

John Powell *Outpost, Pluto Nash*.

Zbigniew Preisner *Between Strangers*.

—R—

Trevor Rabin *Black Sheep, Whispers* (Disney).

Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley Judd), *Below* (dir. David Twohy).

William Ross *Tuck Everlasting*.

Jett Jackson (Disney Channel), *The Triangle* (TBS), *A Town Without Christmas* (CBS), *Due East* (Showtime), *A Wrinkle in Time* (ABC miniseries).

Alan Silvestri *Macabre* (dir. Robert Zemeckis), *Lilo & Stitch*.
William Susman *Asphyxiating Uma*.

—T—

Dennis Therrian *The Flock, Knight Chills, From Venus, Heaven's Neighbors*.

—W—

Shirley Walker *Revelation*.

Stephen Warbeck *Gabriel*.

John Williams *Minority Report* (Spielberg), *Star Wars: Episode Two, Memoirs of a Geisha* (dir. Spielberg).

—Y—

Gabriel Yared *Lisa*.

Christopher Young *Scenes of the*

THE HOT SHEET Recent Assignments

Christopher Brady *Pressure, Welcome to the Neighborhood*.

Bill Brown *Scorcher* (starring Rutger Hauer), *Momentum, Carnival*.

George S. Clinton *Austin Powers: Goldmember*.

Mychael Danna *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).

John Debney *Dragonfly* (starring Kevin Costner and Kathy Bates).

Thomas DeRenzo *The Diplomat*.

Danny Elfman *Men in Black 2*.

John Kimbrough *Book of Danny*.

John McCallum *All American Cowboy*.

John McCarthy *Dischord*.

Jeffrey W. Mielitz *When You Wake Up in Heaven*.

John Ottman *24 Hours* (dir. Luis Mandoki, starring Charlize Theron, Kevin Bacon and Courtney Love).

Patrice Rushen *Just a Dream* (dir. Danny Glover; Showtime).

Robert Shapiro *Megaplex*.

Shark *The Yard Sale*.

Howard Shore *Panic Room, Spider, Return of the King*.

Semih Tareen *WinterMission*.

Nigel Westlake *The Nugget* (dir. Bill Bennett).

Gabriel Yared *Cold Mountain* (dir. Anthony Minghella).

Christopher Young *The Country Bears* (Disney).

Marius Ruhland *Heaven* (Miramax, Cate Blanchet & Giovanni Ribisi).

Crime (Jeff Bridges), *The Shipping News* (dir. Lasse Hallström).

—S—

Lalo Schiffrin *Jack of All Trades*.

John Scott *Diamond Hunters* (miniseries), *The Long Road Home*.

Eric Serra *Rollerball*.

Ed Shearmur *The Count of Monte Cristo*.

David Shire *Ash Wednesday* (dir. Edward Burns).

Lawrence Shragge *The Famous*

—Z—

Aaron Zigmund *John Q* (Denzel Washington).

Hans Zimmer *Black Hawk Down* (dir. R. Scott), *Invincible*. **FSM**

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Film Music Concerts

Scores performed around the globe

UNITED STATES CONCERTS

Alabama

Dec. 31, Huntsville S.O.; *Star Trek* TV theme (Courage).

California

Feb. 2, Walnut High School Orchestra, Elmer Bernstein, cond.; *Walk on the Wild Side*, *The Rat Race*, *Man With the Golden Arm*, *Hollywood and the Stars*, *Magnificent Seven*, *The Sons of Katie Elder*, *The Great Escape*, *To Kill a Mockingbird*, and *Peyton Place* (Waxman).

Connecticut

Dec. 13, New Haven S.O.; *2001: A Space Odyssey*, "The Kill" (from Alex North's unused score).

Florida

Jan. 16, 17, Southwest Florida S.O.; *High Noon* (Tiomkin).

Illinois

Dec. 15, Arlington Heights,

Metropolis Youth S.O.; *The Godfather* (Rota).

Dec. 15, Chicago, Apostolic Church of God S.O.; *The Ten Commandments* (Bernstein).

Washington, D.C.

Feb. 8, Kennedy Center for the Performing Arts, National S.O., Leonard Slatkin, cond.; "Journey to America—A Musical Immigration," The "Émigrés in Hollywood" program includes *Pinocchio* (Leigh Harline); Korngold's *Cello Concerto* (featuring Frederick Zlotkin, cello); Franz Waxman's adaptation of Wagner's *Tristan Fantasy* (featuring Glenn Dicterow, violin); Edward Castelnovo-Tedesco's *As You Like It*, op. 166; and Miklós Rózsa's *Sinfonia Concertante*.

INTERNATIONAL CONCERTS

Germany

Dec. 21, 22, Leipzig, Gewandhaus Orchestra; "Love and Jazz" concert:

Vertigo (Herrmann), *Evita* (Webber), *Gone With the Wind* (Steiner), *How to Marry a Millionaire* (Newman), *Laura* (Raksin), *Dances With Wolves* (Barry), *On the Waterfront* (Bernstein), *Porgy & Bess* (Gershwin), *Shall We Dance* (Rodgers & Hammerstein).
Jan. 1, 2, Opera House Monchengladbach S.O.; *Taxi Driver* (Herrmann), *The Magnificent Seven* (Bernstein).

The Netherlands

Feb. 1, Groningen, North Netherlands S.O., Carl Davis, cond.; "Film Music Concert" will feature the music of Elmer Bernstein, Carl Davis, John Williams, James Horner, John Barry and others.

Scotland

Feb. 16, 17, Glasgow, Royal Scottish National Orchestra; *Braveheart* (Horner).

Switzerland

Jan. 31, Geneva, Orchestre de la Suisse Romande; Maurice Jarre concert. **FSM**
Thanks to Themes & Variations, <http://tnv.net>

Yared at Ghent: A Concert in Review

By Nick Joy

There's an old tale of how Nero played his fiddle while Rome burned down around him. And if events in Belgium had happened as feared, Oscar-winner Gabriel Yared might have been playing his piano as Ghent was besieged by riots. However, even though parts of the Belgium town were under "house arrest," this did not prevent Yared from conducting a concert of his music at the Flanders International Film Festival.

Taking place Oct. 18 at the De Bijloke concert hall, a renovated church with modern facilities, the event was in fact divided into three sections. Kicking off with the inaugural presentation of the World Soundtrack Awards, the evening continued with the National Orchestra of Belgium performing suites from the work of Elmer Bernstein and Gabriel Yared. Bernstein was originally slated to conduct his section of

the concert, but the recent tragic events in the U.S. prevented the veteran composer from traveling to Europe. He sent a recorded apology for those fans who were expecting to see him, and left the music in the safe hands of acclaimed conductor Dirk Brossé.

As well as coming to terms with an absent Bernstein, the audience also braved the prospect of being trapped in the concert hall overnight. A Euro summit of local leaders was being held in Ghent the following day, and the local authorities were taking no chances in light of the recent anti-capitalist protests in Genoa. Whole sections of the city were cordoned off, people were leaving in droves, and most of Ghent was shutting down before sunset. The city was buzzing with a sense of anticipation and dread, and although the preventative measures would prove to be over-reactive, the audience was not neces-

sarily in the calmest of mind when the Bernstein section was introduced.

The classic *To Kill a Mockingbird* opened the Bernstein tribute with a theme that captivated the audience through its gently tinkling piano, lush strings and evocative rising anthem. It was followed by *Hollywood and the Stars*, an unfamiliar theme to the 1963 documentary TV series that gave Bernstein the opportunity to delve into Korngold territory. But the show really came to life with *The Great Escape*. Suddenly, everyone was rooted to the stage, reveling in the popular militaristic timpani-driven heroics of this classic war anthem. The music is so popular that it transcends any accusations of cliché, and the players were visibly thrilled at the prospect of thrashing out the on-stage fireworks. The tone then shifted to the Steiner-esque *Kings of the Sun*, a Yul Brynner historical actioner. *Age of Innocence* provided proof (if any were needed) that Bernstein

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is equally at home with period waltzes, before the section culminated with the inevitable *The Magnificent Seven*.

Gabriel Yared conducted the orchestra for the final section of the concert, a selection of scores, ranging from his eloquent Oscar-winning *The English Patient* to a world premiere of an aria from *Possession*, Gwyneth Paltrow's new supernatural romance. *Betty Blue* (1986) was transposed from a simple predominantly electronic affair to a full-blooded orchestral symphony, though always underlined by the ubiquitous piano solo. Perico Sambeat added new depths to the score's soulful "Betty and Zorg" through his bravura sax playing, but sadly this was his sole appearance for the evening.

Yared is undoubtedly of the old school, making no concessions to the ever-more prevalent modern "temp-score style" mentality. His work is strident and multi-layered and equally at home in the concert hall as the cinema. Bernstein's tracks were rousing crowd-pleasing anthems, whereas Yared's out-

put had its roots in the classics, employing all subtleties offered by the full orchestra. One of the great delights of this section was encountering the scores to unfamiliar movies that were just waiting to be discovered. *The Moon in the Gutter*, in particular, is an absolute joy, bursting with sultry tango riffs and sweeping string movements, and an interesting counterpoint to the movie's on-screen drama. *Tango de l'Impasse* positively buzzed with Juan José Mosalini's energetic accordion playing, stretching and contracting rhythmically to the flamboyant underscore.

The single track from Jean-Jacques Annaud's César-winning *The Lover* was a welcome reminder of this under-appreciated score, while the performance of "Jeu de Cartes" from Roland Petit's *Clavigo* ballet was a rare chance to listen to this commercially unavailable work. And in the same way that the audience responded most visibly to Bernstein's *The Magnificent Seven*, *The English Patient* was this sec-

tion's popular choice. Soprano Gail Mechal began the sequence with her powerful rendition of its Hungarian theme, before the orchestra took the lead in the melancholy "Rupert Bear" and oozed unrequited love in "I'll Always Go Back."

Mechal also led the suite from Oscar-nominated *The Talented Mr. Ripley*, chanting "Lullaby for Cain," which was the audience's sole opportunity to listen to English lyrics in the concert. After a lengthy sequence from *Camille Claudel* (another César winner), the proceedings were interrupted by Yared's frequent collaborator, Jean-Jacques Annaud, who presented the composer with a Lifetime Achievement award. Visibly touched by this accolade, Yared concluded the concert with selections from Annaud's IMAX flight movie *Wings of Courage*.

The Verdict

Since *The English Patient*, Yared has found himself pigeonholed in a "tragic romance" rut by producers not willing to recognize his full

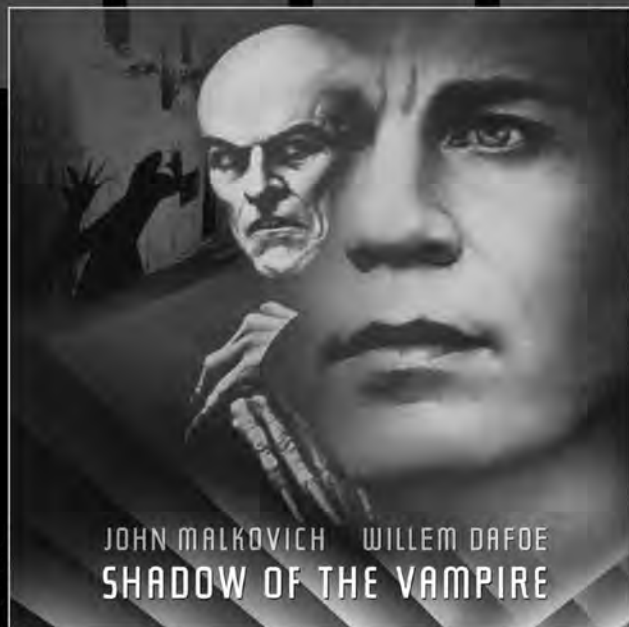
range. Hopefully, this concert is yet another rude awakening to the talents of this eclectic composer, who effortlessly juggles South American tango, Parisian sidewalk accordions and Straussian passion, weaving them into a unique hybrid sound that is distinctly Yared.

A refreshing mix of Hollywood Golden Age and modern lyricism in a wonderful Flemish location, the event was a treat for all. Last year's Hans Zimmer concert was blasted in some quarters for being too populist and detached (it took place in a sports arena and employed keyboards, rock guitars and orchestra). This year's concert, by contrast, was more intimate and focused purely on the symphonic sound. Instead of playing second fiddle (literally) to their electronic counterparts, the full orchestra took center stage and, thanks to the wonderful acoustics of the majestic setting, let the music set the tone.

FSM

Make a date now for next year's concert as Flanders Film Festival continues to stake its claim as the film music festival.

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READER
RANTS,
RAVES &
RESPONSES

Jerry, James and John

A little story that I would like to share: I was reading *FSM* one evening on a plane flight back from New York; this was probably four years ago. I came upon a certain soundtrack review, and I apologize but I can't recall the composer, the score or the writer. What I do remember is finding a line in the review so refreshingly bold and honest that I laughed out loud, right there, slightly alarming my co-travelers.

Each of us sees the world in a different way. As a matter of fact, I would go so far as to say reality is defined by how each of us sees it. There is something greater at work here though: our community and our common love of film music. We all share this common feeling—we love film music, deeply. So we discuss it at length, we analyze it, we immerse ourselves in it, we wait for the next score from so-and-so to come out, we are disappointed when our dreamy state from a previous score is interrupted by a not-so-dreamy work (in our opinion). And then my colleagues and I go so far as to write music for film. Point being—we can't get enough of it! So things like *FSM* and soundtrack reviews enthusiastically emerge. I see this as a really great thing [for our] bodies, our minds and our spirits. If people have reacted negatively to your publication in the past, that is most likely because negative energy or judgment was involved in creating a particular review. I would like to offer that it might be worthwhile to take another look at those reviews that turned Jerry, James or John away, and simply evaluate whether the information being presented in them is just information or whether that information has a charge on it. By "having a charge on it," I mean, is the information from the reviewer coming from fear as opposed to love, without the energy of fear and the things that stem from fear,

like anger, jealousy, powerlessness, etc. Information is just information. Something else we can always consider is that we never have all of the information—only God has that.

Bill Brown
Los Angeles, California

Tim responds:

Thanks for the feedback, Bill. Having been an avid reader of *FSM* before coming aboard here, I know the angle of attack has changed over the years when it comes to reviews. We've matured somewhat, but hopefully not too much. Point being that I'm sure we could have said things in more diplomatic ways at times. We're more likely to do that now that we're all a little older and wiser. But for us, keeping the style of the magazine without ruffling some feathers along the way simply isn't possible. And to your point about the negative reaction to the reviews, many times composers just don't want to read anything bad about their scores. We have little patience for that; if they're putting it out there, they should take the criticism along with the praise. We all have to, whatever careers we choose.

Marco Polo's Gratitude

I want to thank Roger Feigelson, *Film Score Monthly* and their design director, Joe Sikoryak, for publishing Roger's interview with me concerning our Marco Polo Classic Film Music Series (Vol. 6, No. 7). The layout was most generous with wonderful CD cover reproductions. Even the photos of Bill Stromberg and yours truly didn't mar the look all that much. As anyone putting out classic scores in any form knows, we have a limited market, and the more people we can get interested in this fine music, the better. Word of mouth can be our best friend. Thanks.

John Morgan
Los Angeles, California

You're welcome, John. We wouldn't have published the article if we didn't think the work you and Bill Stromberg do is worthy of more attention.

The Atomic Stromberg

I want to congratulate you and everyone there for putting out such a fine magazine and resource on soundtracks. I have been collecting soundtracks for years, but have never found a decent source for tracking down material, or simply finding out what's going on in the biz—until now.

I have one simple question regarding a composer by the name of William T. Stromberg. He is the conductor of the Moscow Symphony Orchestra, and has conducted the orchestra for the reissues of the Max Steiner soundtracks to *King Kong*, *Son of Kong*, and *The Most Dangerous Game*. But, he's also composed the soundtrack to VCE's *Trinity and Beyond: The Atomic Bomb Movie*.



The music for *Trinity* makes up one of the most compelling and powerful scores I have ever heard, and yet I've never heard anything else composed by Stromberg. Do you know any more of this hidden gem?

Please let me know if there is any way I can find out more about this composer. And thank you all for just plain being there. Keep up the good work.

Keith Savage
Ontario, Canada

Bill Stromberg hails from Los Angeles and, in addition to composing,

he does a lot of work conducting and orchestrating film scores in Hollywood (see *FSM* Vol.7, No.5). His recent promotional album is available for sale at the usual places (like Intrada).

No One Has Anything to Say About Quincy Jones

Well, you've done it again! Congratulations on publishing one of the most informative and enlightening essays I have ever read on film music. I am of course referring to John Takis' retrospective on Sergei Prokofiev and his brilliant scores for *Alexander Nevsky* and *Ivan the Terrible* (Vol. 6, No. 5). Reading this essay was an eye- (and ear-) opening experience. Even though I have been a longtime admirer of Eisenstein (and of *Alexander Nevsky* in particular) and counted the new BMG recording of Prokofiev's score among the very best of my soundtrack collection, I was not aware of the extent of the genius and virtuosity Prokofiev displayed in his collaboration with Eisenstein. Reading Mr. Takis' article, I knew I had to immediately purchase the Criterion DVDs, as well as the Nimbus edition of *Ivan the Terrible*. Now that I have had a chance to sit down and delve into the mountainous scholarly commentary, archival footage, deleted scenes—not to mention the movies themselves, in

a crisp, clean new transfer—and listen to the CDs, I am contemplating the possibility that Prokofiev's *Ivan the Terrible* is the greatest film music ever written. Not only is the score brilliant as music, it is also so well integrated into the stunning visuals and wrenching emotional power of the film that it exists as a truly organic component of this cinematic masterpiece. Is Prokofiev's *Ivan* greater than *Star Wars*? *Vertigo*? *Ben Hur*? *Seven Samurai*? *On the Waterfront*? Even *Alexander Nevsky* itself? I am beginning to believe it may well be.

And Mr. Takis' article and Linda Danly's "Friedhofer and Fox" piece in the same issue?! These and other essays focusing on the past masters of film music have proven to be the most consistently engrossing and informative part of *Film Score Monthly*. Although it would no doubt be important to keep your readers up-to-date about, say, recent achievements of James Horner, I believe it is in the area of exploring the film music past (Dare I say, "historical analysis"? Oh lordy, sounds so dreadfully eggheadish!) that you have truly excelled, bridging the gap between those who are well trained in musicology and history of music and those like myself who simply love film music and are eager to learn more. What I would not give to read similar analyses of the collaborations between David Lean and Maurice Jarre, François Truffaut and Georges Delerue, Federico Fellini and Nino Rota; how classical music was adapted and deployed by idiosyncratic talents like Stanley Kubrick; the towering con-

tributions of Ennio Morricone and John Barry to numerous classics of world cinema, and so on. The list of potential projects can no doubt go on and fill the entire magazine.

Oh, and I don't know whether Mr. Takis is a specialist in 20th-century Russian classical music or not, but if he is, I would certainly hope he returns to *FSM* to discuss other Russian film music, especially since the Russian Film Council apparently is planning to release a huge number of renowned Soviet films on DVD stateside. I would certainly like to see reviews/commentaries of such Soviet classics as *Viy* (with a score by Karen Khachaturian), *Solaris* and *Hamlet* (Shostakovich).

Again, my deepest thanks to the staff of *FSM* and Mr. Takis for giving me a chance to experience (alas, so rarely!) the almost indescribable pleasures of rediscovering a great work of cinematic art and an equally masterful work of the art of film music.

Kyu Hyun Kim
kyukim@ucdavis.edu

Tim responds:
Thanks for the compliments. We love

film music history (perhaps to a fault!), and we were very proud to have been able to feature John Takis' work in *FSM*. Regarding his future journeys into Russian film music, we'll check in with him; he's got a handful of major projects coming up (not to mention two in this issue) so it may be awhile.

Sergei's Descendant Offers a Correction

Peter and the Wolf was not written specially for Disney but composed in 1936 for Natalia Sats, director of the Moscow Musical Theater (for children). Prokofiev met Disney two years later, in 1938...

Serge Prokofiev
sproko@noos.fr

...As Charged

Though I much approve of this revisiting of older scores, I must take issue with them being called "Guilty Pleasures." A guilty pleasure might be a movie like *Conan the Destroyer*, a Russ Meyer movie or *Cutthroat Island*. But Doyle's imaginative *Great Expectations*, Holdridge's magnificent *Into Thin Air* and Sarde's romantic and creepy *Ghost Story* are first-rate compositions! I feel no guilt when I savor these scores.

Now, Eidelman's *Christopher Columbus*—that's a guilty pleasure!

Steve Lehti
zoragoth@aol.com

You're right; "guilty pleasures" is an inappropriate classification for the scores. We're not sure about Gwyneth Paltrow and Ethan Hawke's interpretation of Dickens, however. Please forgive our confusion.

Errata

In Part 2 of Mark Hasan's feature on Quincy Jones ("The King of Hip 2" Vol. 6, No. 8), we mistakenly made reference to Oscar Peterson being interviewed by Tony Thomas in 1994 for Thomas' *Music From the Movies* book. First, it was Hasan who actually interviewed Peterson, not Thomas. Second, the interview was for *Music From the Movies* magazine, not the book. And third, Thomas' book was called *Music for the Movies*—note "for," not "from." As a result of this egregious set of errors, Tim Curran actually fired himself...then rehired himself after offering and accepting his own apology.

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f.p.o. P/u from issue 8 page 6

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From *Hell* is a grim retelling of the Jack the Ripper story, a series of grisly murders perpetrated on five prostitutes during one of the worst periods in London history. Disease, poverty and

murder were at all-time highs as the Industrial Revolution choked the skies above the metropolis as it rushed England into the 20th century. As if a barometer had been finally tipped in the favor of chaos, a mysterious, almost demonic killer shocked even the most hardened residents of Whitechapel, who had always been used to a certain degree of danger.

"It was a very bleak time for anyone in terms of social order. People were impoverished, and London itself must have been a dire place to live in certain poor areas," says composer Trevor Jones when speaking of his score to *From Hell* and his motivation to take up the project. "I found the darkness particularly intriguing, because at the end of the day, it is a whodunit. Who was Jack the Ripper? So, it's a kind of mystery-thriller as well as being a dark picture."

Jones is no stranger to portraying the dark side in his themes, whether in a maze-like cityscape as he did with *Labyrinth* and *Dark City*, or in humankind as he did in *Angel Heart* and *Richard III*. He has also used his acumen to score dramatic moments in history, as he did most recently with *Thirteen Days* and before that with films such as *Mississippi Burning*, *In the Name of the Father* and the miniseries *The Last Days of Pompeii*.

Having collaborated with so many filmmakers throughout the years, Jones had no trouble adapting to working with the Hughes Brothers, the twin filmmakers who in the past have worked with Danny Elfman (*Dead Presidents*) and Quincy Jones III (*Menace II Society*), though they are predominantly known for filling their movies with popular music culled from the periods of the particular setting. "I just saw them as young, consummate filmmakers, and it was such a privilege to be asked to work with them," Jones effuses. "It was over three-and-a-half years ago when I got a call from Allen and Albert Hughes saying that they'd love to meet me in London, that they'd come over and see me. We had dinner together and they introduced me to the project and gave me a script and asked me to be involved in it. They told me they particularly wanted me to do it because as little boys, their favorite picture was one that I scored. They were very inspired by it then, and they'd always promised themselves that they'd one day work with me,

From Hell to Eternity

Trevor Jones revisits his dark side for the Hughes Brothers' ripping yarn.

By Mark Wheaton



FUN AND GAMES: The Freemasons in HELL.

so I was very flattered by it all."

That picture was *Excalibur*, one of Jones' earliest scores done for the 1981 King Arthur epic directed by John Boorman.

"Apparently, they'd drawn some wallpaper, lining paper or something and they'd done a kind of tapestry of the knights fighting in armor with blood," Jones explains. "When they were little boys they were so inspired by it all, and they used to play the soundtrack of the movie while they drew."

Brother Love

When it came to the actual scoring, Jones found the Hughes Brothers to be very receptive to some of his first impressions from the film. "What you're hearing [in the film] didn't undergo any change whatsoever from the first notes that I'd had with Allen Hughes," Jones says happily. "Allen, Albert and I spotted the thing and the brief came from both of them. Then, Allen and I worked in London for a good few weeks. I'd play things for him, he'd comment on them and I'd incorporate his ideas and take his direction. Those

were my first sketches. After that, it went straight into orchestration."

Jones felt it was important that the Hughes Brothers not hear the score until he could put everything into place. "I tend to work on my own orchestrations, and I'm very dictatorial about the sound of the score," Jones says about his dual role as composer and orchestrator. "The score's conceived as part of the sound; the instruments I use are conceived with the composition. Because of my method of using samples, I was able to mock up and give Allen a

good idea of the score when he was here. Then I sent it to Albert and he heard it. When they came to the recording sessions, it was just human beings playing it after that. The difference between synthesizers and real musicians is always light-years apart."

Though he had been attached to score the project for three-and-a-half years before it actually made its way into theaters, Trevor is not the only musician on the soundtrack. "I had suggested at the outset that we use an artist like Marilyn Manson," Jones explains. "The soundtrack

(continud on page 48)

Although samples make for a compelling mockup, human players are light-years ahead of synthesizers.

It's a bit of a blur." That's Mychael Danna's succinct summation of 2001. The comment is made with equal amounts of weariness and enthusiasm—and well it should be. The Toronto-based composer has been involved in no fewer than six major projects this year, racking up over 70,000 kilometers of travel history in the process. February and March were spent in Mumbai assembling the score for Mira Nair's

Monsoon Wedding, a cross-cultural blend of classical

Indian music, Western orchestral scoring and electronic elements. The film won the Golden Lion award at this year's Venice Film Festival and will be released in the U.S. around February 2002. *Gita Govinda*, an original ballet score based on the thousand-year-old Indian erotic poem, was performed by the Royal Winnipeg Ballet and choreographer Nina Menon. Danna has already begun discussing musical ideas with director Atom Egoyan for *Ararat*, a tale examining the Armenian genocide in the early 20th century. He's also currently in talks to score Ang Lee's *The Incredible Hulk*.

unleashed it in a couple of small instances, but generally it was just a feeling of wide power—and that well that you could draw from at any point.

Then there was some glass harmonica. I used to pronounce it "harmonica," but I've learned now that it's actually "armonica."

FSM: I've heard both ways; I never knew which one was correct. It was originally made by Ben Franklin, wasn't it?

MD: That's right. Yeah, he called it the "armonica."

FSM: He must have had lofty aspirations that day.

MD: Or maybe he had a Cockney accent!

FSM: [Laughs] Maybe that's possible.

MD: Anyway, there's a small, small amount of that. And then there's piano, which has a pretty important role. But the overall style is very subtle and restrained. I would define it as American transcendental.

FSM: I noticed that you treated the orchestral colors very carefully. They shift and fade into one another rather than abruptly changing. It seemed like you broke down traditional

Danna in Demand

The Canadian composer reviews his busiest year yet

In the first quarter of 2001, Danna scored *Hearts in Atlantis*, director Scott Hicks' (*Shine*, *Snow Falling on Cedars*) and writer William Goldman's retelling of a Stephen King novel. Danna describes his score as "American transcendental," and it's an apt description of the film as well—a soft-spoken account of an even softer-spoken man (Anthony Hopkins as Ted Brautigan) and the long-term ramifications of his presence in a small town. Mychael Danna's score, recorded in London, is a collection of controlled subtleties, forever hinting at chromatic harmonies and unorthodox orchestrations without ever veering away from a magnetic sense of introversion.



divisions of melody, countermelody and some kind of harmonic support. Weights were constantly shifting between parts.

MD: That's absolutely right. That was consciously done. I used solo woodwinds, for that reason. There are the individual colors, but you can blur them into each other. You get a distinct color change, but one that can be done as a cross-fade, as it were, so you end up with a gradual shift into another color. If you have doubled mass woodwinds, those colors are already less distinct so you're less conscious of those kinds of shifts. We wanted it to be very smooth and subtle, but to play the colors almost in a thematic way.

FSM: Now you've also got some electric guitar effects in there, correct?

MD: That's right. That's the last element.

FSM: Was that treated similarly where it was less a featured part than just another color the score could move toward?

MD: Exactly. I'd be surprised if anyone would be able to say that's a guitar [just from listening]. It's very, very manipulated and fed back into itself. It's basically unrecognizable as anything. It's just supposed to be a morphing kind of sound. One of the images that Scott used in the film is glass—light refracting and reflecting through glass and shifting and morphing. That's something that I tried to do in the audio field as well. The glass harmonica itself is directly derivative of that.

The guitar effects are also an audio equivalent of light shifting and being split up and refracted and bent and all that.

You Say "Harmonica," I Say "Armonica" *

Doug Adams (FSM): I loved the way that you handled the ensemble in *Hearts in Atlantis*. Could you give us a little shopping list of what you had in the orchestra?

Mychael Danna: It was a pretty small group of instruments, although some of the families were rather large within the group. It was written for single woodwinds, strings and harp. The string section was pretty big, but we kept them muzzled, or muted much of the time. Scott [Hicks] wanted to have that widespread presence across the stereo field, and there is something you can really feel when there are 50 or 60 string players sitting in front of you. Even if they're playing one note very softly there's just a feeling of harnessed and subdued power. That's something that is a theme of the film, so it was a sound that seemed to work very well. We

* It should be noted that the use of "armonica" in this section only denotes pronunciation. The glass harmonica, which consists of graduated glass discs rubbed by the fingers as they rotate through a basin of water, is always spelled with an h, but bears no resemblance or relation to the harmonica of blues, cowboy, jailhouse, etc. fame.

By Doug Adams

The Affable Melancholy of Ted Brautigan

FSM: That brings me to my next question, which regards your “in” to the film. I loved the fact that your score didn’t go directly toward any supernatural elements and it didn’t go directly toward any nostalgia type of elements. It hit upon all of them in a glancing way, but it was more about larger issues and ideas. In a way, it seemed like a lot of the music emanated from Anthony Hopkins’ character and used him as a point of reference or point of entrance into the world of the film. The music has this affable melancholy feel to it, which is very much in line with his portrayal. Were you thinking somewhat along these lines?

MD: Absolutely. Although in a lot of ways Bobby is the central character of film, the central character for the scoring process was

does color these people’s lives from that point on. His presence really affects the coloring of the ambience of a scene, of the music or of the film. So that’s exactly right.

FSM: How difficult is that? Is it more difficult to score a character than something more plot-based?

MD: You know, I think it’s different every time. It’s not very often that I would score a character. I’m more used to scoring narratives, or at least narratives of my or the music’s making. The idea of scoring a character’s ambience and his internal world is a little different. Yeah, it was actually kind of difficult. Scott and I spent a lot of time fine-tuning how far we were going to go with all these ideas. We started out very, very subtle and then we tried a version where things were much more articulated. And finally we

to find that tone and do it in a simple, simple, simple way. Scott called himself the Note Miser. He wanted the music to say what we needed it to say with the fewest possible notes. That was the goal that he had in mind right from the beginning.

FSM: A lot of it seemed to be dealing in degrees of subtlety. At its edges, the music is constantly threatening to head off into a more extroverted direction, only to be drawn back to its simpler roots. You’ll introduce a little bit of chromatic writing here, but quickly pull back to something that’s more diatonic. Or you’ll introduce the glass harmonica in what appears to be a modern color effect, but we realize that it’s really being treated as an extension of the violin section and we’re back to string scoring. I loved the fact that it would hint at these further developments but always dissolve back



definitely Hopkins’ character, Ted. I did this for all the reasons you mentioned, and because his character has all these elements but is very ambiguous. There’s something that’s left uncertain. He’s really just a collection of impressions and unarticulated ambiences. That was the world I wanted the music to inhabit. We do touch on small-town nostalgia, and we touch on a deeper more mystical side to his character—and also a sense of his power, but in a very simple, subtle and often ambiguous way.

FSM: I thought this worked for the film because, really, the story is about people having their lives changed after coming into contact with this man. It was nice to have this as the predominant musical voice because everything is coming back to the relationships or the interactions with this character.

MD: Absolutely. You’ve hit right on it. He

ended up with what I feel is a pretty good balance between those things. There are moments where the ideas blossom forth and are really clear, but generally it’s just a waft in the air—the presence of Ted.

Scott Hicks, Note Miser

FSM: Where on earth do you start with something like that? Where do you sit down and say, “This musical device will have a connection to his portrayal of this character”?

MD: That’s the hardest thing to talk about. In all films, that’s a very important characteristic of music: that sonic, ambient world that you go to. Music has that ability to tickle those parts of the memory that we all seem to carry around with us in our emotions—and in such an often indefinable way, in the same way that it’s impossible to describe a scent.

In this film, that was really the challenge—

to home base.

MD: Yeah, again that comes back to our process. In some cases, it did originally go further, and then we felt that that wasn’t the right thing to

do. In fact there were some changes to the picture after the first recording, so we ended up going back to London and recording some further material. Interestingly, we recorded some pieces that were more blossomed fruitions of these ideas that were touched on. There was a theme, the nostalgic theme, and I did versions where it’s much more developed in a standard melodic way. We ended up not using them, because they were just saying too much. It seemed that, in this film, just hinting at things was the right approach.

ON SCREEN AND ONLINE: Danna’s latest include reel movie **HEARTS IN ATLANTIS** and web movie **CHOSEN**.

Bach, Baroque and Bayerische Motoren Werke

After applying musical touches to the timeless themes of *Hearts in Atlantis*, Danna turned his attention to a considerably more modern incarnation of filmic entertainment: a six-minute car chase internet film. But while this may at first seem several rungs down the creative ladder from the existential musings of *Hearts*, Danna's work actually graces one of a series of clever films executive produced for bmwfilms.com by David Fincher (*Se7en*, *Fight Club*). Each film features BMW cars, actor Clive Owen, and a brand-name director such as John Frankenheimer, Guy Ritchie, or, in the case of *Chosen*, Ang Lee. *Chosen* reteams Danna and Lee (the two previously collaborated on *The Ice Storm* and *Ride With the Devil*) for a thrilling ballet mécanique in which a mystical Tibetan boy is relentlessly pursued. Danna's score plays up the elegance of motion in a hybrid baroque/minimalist score gilded with a few pseudo-Tibetan touches. If the above sounds like an odd combination of elements, it is. It's also one of the most unique and fresh pieces of action scoring to come out this year. *Chosen* is still available at bmwfilms.com, and a DVD collection of all of the films is due in the near future.

MD: I did Ang Lee's BMW film, *Chosen*, which seemed like it would be just a short film, but was actually a major amount of work. I was trying to replace Bach in the temp score. It was rather cruel.

FSM: That's a tough act to follow.

MD: Basically he's the closest thing to God, so, yeah, it's a very humbling experience. I felt pretty humbled by the end of it.

FSM: Years ago, when you and I talked about *The Ice Storm*, you said you very rarely see the types of films that you end up scoring, that often you'll end up attending action films, and that you would someday like to approach an action score. So is this finally the Mychael Danna version of the action score?

MD: [Laughs] Well, it's probably what someone would imagine a Mychael Danna-type of action score to be. I've become a parody of myself in this case! This concept was Ang's—the idea of baroque music, the idea of the control and the fleetness of foot. Baroque music is just effortlessly emotional and it's got all kind of layers and levels but everything works together beautifully. It's an obvious metaphor for the lovely BMW product. Ang also wanted a Far Eastern character brought out for the young boy, so he wanted Tibetan

music there. But, in fact, we ended up using the baroque orchestra to generate those sounds in a very interesting way with the French horns—which are, of course, valveless, natural horns. The whole experience was extremely difficult and extremely humbling, for the reasons I mentioned to you before.

FSM: For the Bach comparisons?

MD: Yeah. The film had been temped with Bach's *Double Violin Concerto*. And if there's anything that makes a composer feel inadequate it's trying, in 10 days, to write like Bach, who is, of all composers of all times, just unmatched and in his own very perfect universe. So, that was a rather daunting task.

Plus, I decided I wanted to use a baroque orchestra. I contacted this local [group], the Taffelmusik Orchestra here in Toronto, which is an orchestra I've been watching for the last 20 years. I just love their playing. They're a fantastic orchestra. But I had a few days to learn to write for their instruments. [The Taffelmusik Orchestra uses period baroque instruments.] I didn't realize how different these instruments were from the modern-day 19th- and 20th-century orchestral great grandchildren. The difference between a natural horn and a valve horn [is that] they're two different instruments. That's easy to say, but they really are. They're utterly different in every way. It's best to not even think of them as horns. I actually got together with one of the horn players. It's a fantastic instrument, it's so beautiful and so interesting. And the oboes sound completely different.

Of course they're all much, much more limited in every way. But, if you write for those instruments, they're incredibly wonderful instruments. With

the pitch difference and everything else, it was incredibly difficult to wrap my head around that in a few short days and pull off 18th-century counterpoint meeting minimalism. Those baroque instruments can pull every emotion out of me so easily, effortlessly, in a way that the modern instruments don't do. I don't really know why.

FSM: It's a bizarre analogy, but it reminds me of listening to a bunch of stereo recordings then going to something that's mono. It doesn't quite have that resonance to it, but there's a punch that speaks to you in such a simple and direct way. It can really have an impact. I feel that way about some of the

older instruments. They may not have some of that refinement, but they can really connect with you so directly.

MD: Yeah, you're right. Or black-and-white movies, or something like that. They are less refined and less civilized, but in some ways because of that they are just more human. They've got a more direct line to your heart somehow. I remember this baroque violinist showing me the way that you're supposed to bow longer phrases on a baroque violin. It was described in some 18th-century textbook that you should imagine the strings attached directly to the heart; you're elastically pulling it and letting it go.

FSM: You mentioned that in *Chosen* you used some of the baroque instruments to imitate the Tibetan sounds. I didn't realize this.

MD: Yes, in the very beginning, those were the natural horns and recorder. The idea was that it was to touch on that world a little bit.

Muzak of the Heart

FSM: That score really connected with me the first time I heard it. I thought it was a wonderful use of this style of music.

MD: Well, thanks. To be honest, if someone asked me what do I listen to when I go home, the answer is baroque music. It's very, very close to my heart. It's the "Muzak" I play in my house. They've got this station that comes from my cable that only plays baroque music, and that's what I have on all the time. I guess it's deep inside me, definitely, that kind of music. It was a real labor of love. But I have to say, like all Ang projects, it was brutal. Absolutely brutal.

FSM: You said you had 10 days to do it?

MD: Yeah, it was pretty quick. I don't know exactly how many days, but it was pretty quick. By the time I got the final cut there were just a few days until Ang was up here. We recorded at CBC, and that session, of course, went all night. Literally. Ang had a 9 a.m. flight and we worked right up until he got in the cab. Typical Lee schedule! [Laughs]

FSM: Did you have the concept in place when he arrived in town, or was it just completely started from scratch when he got there?

MD: No, he had temped the score and we talked about what I would be doing. Then I think he came up about three days before. I'd written it and, in a mock-up state, had played it for him. There were a few changes here and there—tweaks and so on. In fact, there's a long and a short version. I'm not sure if you're aware of that.

FSM: No, I'm not.

MD: The one on the internet is the edited version. It's at least two minutes shorter. They couldn't fit the whole thing, time-wise. I believe the long one is nine minutes long. I definitely hope you can hear that. I believe

(continued on page 48)

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MIRAMAX

Miklós Rózsa used to tell a story. Once a week, all the Golden Age composers—Franz Waxman, Max Steiner, Alfred Newman, Dmitri Tiomkin, Victor Young—used to get together to play poker and have a good time. On these nights, they would take turns sitting down at the piano and performing for their colleagues any new

“Ronnie” was a quick student, and his interest in film paralleled his interest in music. From an early age, he would go to the theaters with a little black book and write down the names of all the film composers. Some of his earliest composition trials took place shortly after entering Washington University in 1947, where he wrote music for Quad Shows and was the assistant conductor of the Municipal Opera Theater. He pursued two degrees—music and drama—because he felt he had to know about both to compose music.

It was during this time that Harlene Hiken first laid eyes on her future husband, who caught her attention

INVASION of the SCORE MAN!

Ronald Stein: Unsung Hero of Hollywood's Golden Age by John Takis

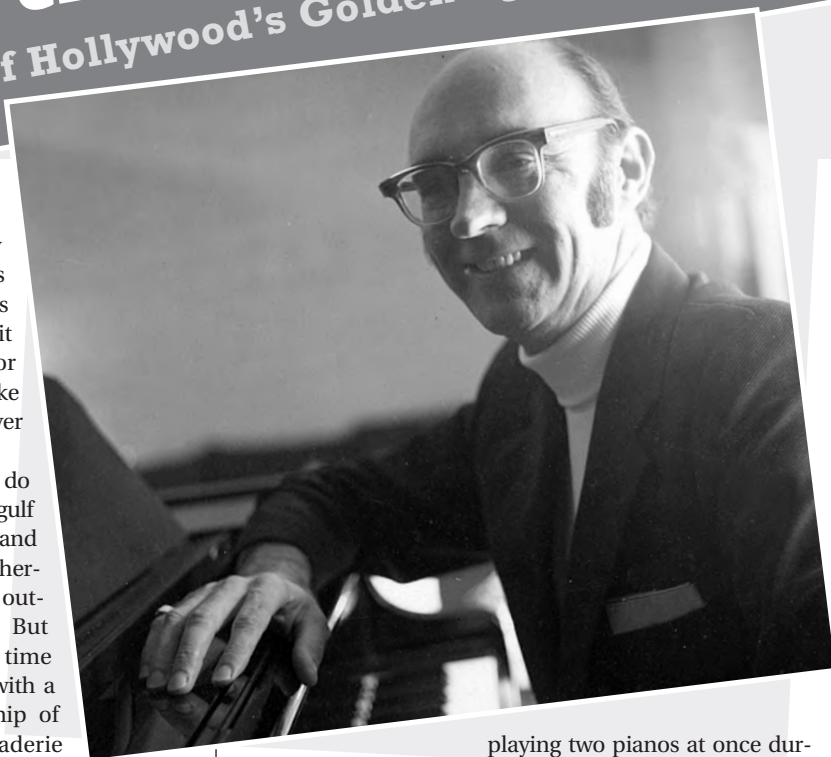
themes they had been working on. One night, a sly Rózsa got ahold of Franz Waxman's material and, to the horror of his German-born peer, began to perform it as his own. Rózsa was never sued for plagiarism, so we can assume the joke was rapidly confessed and warmed over with a few drinks.

This anecdote may have little to do with film music, but it illustrates the gulf between the Hollywood of yesteryear and its modern counterpart. At such a gathering today, the lawyers would likely outnumber the composers. But the Golden Age was a time when deals were closed with a handshake. This fellowship of giants enjoyed a camaraderie free of jealousy and bitterness, bound together by a love of their craft. It was this spirit that attracted Ronald Stein to Hollywood in 1955, when he became the newest inductee into the aforementioned circle of composers. He was only 25 years old.



He Came From St. Louis!

Before his legendary days at American International Pictures, where he applied his enormous talents to films with titles like *Attack of the Crab Monsters* and *The Last Woman on Earth*, Stein was an aspiring pianist in St. Louis, Missouri. He was born on April 12, 1930, and learned piano from his mother, Celia, who was a movie theater pianist prior to the talkies. She was an aggressive woman, a trait she passed on to her son, whom she was thoroughly convinced was going to be the greatest pianist in the world.



playing two pianos at once during a performance. A short time later, he noticed her. He had come to her voice teacher's studio to do some arrangements. “You know,” he told her, “you could be a singer if you tried.” Harlene was less than flattered. But Stein went home that night and told his father he'd found the girl he was going to marry. And he was right.

It was the kind of single-minded determination that would define Stein's career. After graduation, marriage and a brief period of study at Yale under Paul Hindemith, he was drafted into the United States Army. It was there, composing and conducting Army shows at Fort Dix, New Jersey, that Stein turned his attention to Los Angeles. He wrote letters to the musical heads of every major studio in Hollywood, but only got one response, from Alfred Newman, who wrote, “We're already overloaded with composers. I really wouldn't advise you to come here.”

Stein ignored the well-intentioned advice. In 1955 he

ARTWORK: COURTESY HARLENE STEIN, USED WITH PERMISSION

arrived in L.A. with his wife and infant daughter, driving a beat-up car and with only \$200 to his name. They survived for six months before Stein joined the union, playing at bars and shows and getting paid under the table. He had brought from Yale a 78-rpm record of a symphonic suite he had composed, and took it to anyone he could think of who might hire him. If a film was being made, Stein was there, pressing for a job. One of these films was *Apache Woman*, an AIP film being directed by Roger Corman. His initial phone calls unfruitful, Stein went to the office of Sam Arkoff and Jim Nicholson in person with his recording and told them he could deliver a "modern Indian score."

in those days," says Harlene. "There was no film school. Nobody taught anybody anything. Cue sheets...editors notes...you had to learn all this on your own." Stein even got the opportunity to act in several Alex Gordon films.

He continued to impress people with his high standards, both in terms of music (the quality of which regularly exceeded that of the film it accompanied) and his approach to the task of scoring a film. Stein's involvement usually began with a script. From there, he would right away assess the dramatic needs of the production, finding an appropriate musical voice and sketching out the necessary musicians, often before filming even began! His dramatic instincts were a source of awe to those around him, even when his ideas were unorthodox. For example, for *The Littlest Hobo* (1958), a family film about a dog and a lamb, the producers



He and Harlene had spent their last few dollars at a drive-in theater, and Harlene confided her fears to her husband. "Roger Corman's going to call me tomorrow," Stein insisted. Once again, he was right. Based on his score to *Apache Woman*, Stein was offered a five-year, non-exclusive contract as the musical director for AIP. He accepted.

Attack of the 50-Plus Films!

Over the next five years, Ronald Stein scored more than 50 films, working with such directors and producers as Francis Ford Coppola, Richard Rush and Alex Gordon... people who would use him when he left AIP to do other films. It was a tough life, and the sustained stress would eventually take its toll. Sometimes he would close one recording session on Friday and start the next session on Monday, writing a staggering 48 minutes of music over the weekend. But Stein was a master of his craft. He loved film passionately, and Hollywood was a dream come true. "It was a wonderful camaraderie," Harlene reflects. "A relationship of being in love with making movies that wasn't pitted on commerciality."

Stein took the opportunity to soak up as much as he could, making arrangements with Paramount Pictures to sit in on recording sessions with the likes of Dmitri Tiomkin and Victor Young, with whom Stein formed a lasting friendship. It was an opportunity to live and work alongside his boyhood heroes and major influences. "That's how you did



asked Stein for a big, orchestral score.

Instead, he proposed a jazz score, with the thoughts of the dog being spoken through the lyrics. It was a radical idea, but Stein gathered a dozen of the greatest jazz musicians of his time and made it work.

Stein was no stranger to jazz or any of a dozen other genres. Though he is best known today for his large orchestral sound, his compositional versatility knew no bounds. Stein refused to be a "genre composer." He wrote scores for horror, science-fiction, westerns, dramas, and even a slew of pop-oriented teen films. He did all his own orchestration, writing at a desk and never a piano, and never using the same orchestra twice. He was a master of giving a film exactly what it needed.

Roger Corman loved him for it. Well-known for finding talented people and allowing them to do what they did best, he trusted Stein implicitly. They had a working relationship based on mutual enthusiasm. In an effort to provide Stein with the best musicians and recording studios (and to save money on fees) scores were frequently recorded in Munich, Mexico City and even Hawaii.

"Roger never told Ronnie what to do," Harlene says. "He had a real knack for finding talent and just leaving them alone. Ronnie did no wrong. He would score a film for

FROM Z TO A:
Stein is fondly remembered for his work with schlockmeisters Samuel Z. Arkoff and Roger Corman, but Francis Ford Coppola offered him a position as music director for American Zoetrope after composing for *DEMENTIA 13* and *THE RAIN PEOPLE* (above).

Roger and Roger loved it. Whatever he wanted as far as an orchestra was concerned (within reason) it was there. Roger never said this to him or that to him or the music needs to be here or there. It was all Ronnie. Ronnie put it all together himself."

The Sound That Conquered Hollywood!

During his years at AIP, Stein composed some of his most famous scores, including *Not of This Earth!* (1957), Allied Artists' *Attack of*



the 50 Ft. Woman (1958), and Jack J. Harris' *Dinosaurus!* (1960). It was the most prolific period of his career, but it proved taxing on his creativity.

In 1961 his contract with AIP expired, and Stein set himself up as an independent composer. During this period he wrote such well-known scores as *The Premature Burial* (1962), *The Haunted Palace* (1963) and Francis Ford Coppola's *Dementia 13* (1963). Coppola and Stein were great friends, and during the production of *The Rain People* in 1969, Stein was offered the position of head of the music department at Coppola's Zoetrope Studios. Stein's children were in high school at the time, and, unwilling to uproot his family, he declined the offer. One can only imagine Stein's potential involvement with *The Godfather* or *Apocalypse Now*. After *The Rain People* he scored *Getting Straight* in 1970 (the score which rapper Eminem sampled for his hit song "Guilty Conscience.")

Then, with more than 90 scores under his belt (including television) and poised to take the next leap forward in his career as a film composer...Stein stopped. While he never discussed it openly, there are a number of factors that would have led to this decision. There's no

doubt that his hectic schedule and enormous creative output at such a young age took a heavy toll on the composer. Stein hit Hollywood running as a very young man and never slowed down. Another large factor was his family. A father of four children—three daughters and one son—Stein put his family before fame and fortune. "I hope I'm never rich and famous," he would say. The Steins knew very many famous and important people. They spent every New Year's Eve at the Arkoffs. But the humble com-

poser refrained from pursuing a more high-profile lifestyle.

His "retirement" from full-time film scoring also gave Stein a chance to pursue his other interests. Though he was an avid reader and chess player, film remained his real passion. He was especially drawn to the field of editing. He worked as a creative consultant for Don Hulette at Paragon Films from 1973 to 1978, and for several years he was involved as a musician, editor and executive producer of the ill-conceived television show *Dateline Yesterday*, produced by Televisa of Mexico City. In 1979 the Academy of Motion Picture Arts and Sciences asked him to tour various colleges and speak about film music. During a stop at the University of Colorado at Denver, he received an offer from Franz Roehmann, the head of the music department, to teach at their newly formed motion picture department. Stein accepted eagerly, and for the next five years that's what he did.

In 1985, Stein decided to return to

SHOOT THE PIANO PLAYER: In between stints as a composer films, Stein landed a small role as —surprise—a musician in Warner Bros.' *THE THREAT*, with Linda Lawson (right).



Los Angeles to work in film again as a composer and post-production supervisor. But it was not the Hollywood he remembered, and the experience proved less than satisfying. Gone were the halcyon days of his youth. Under the shadow of the Almighty Dollar and the cutthroat capitalism of the Reagan era, he found that the industry no longer held much appeal for him. After a few years, he went on a month-long vacation to Canada. He fell ill within weeks of his return.

On August 15, 1988, Ronald Stein died of pancreatic cancer. He is survived by his wife Harlene; his four children: Harise, Hollie, Jaclyn and Victor; and five grandchildren. His body of work, in addition to his enormous catalog of film scores, includes two symphonies, several songs, and a selection of Jewish religious music written for his temple.

A Premature Burial

Very little of Stein's music was commercially released during his lifetime, a fact which never really bothered the composer. Soundtrack releases during his era were hardly the virtual given that they are today. (Record albums do exist for *Getting Straight* and *Of Love and Desire*, and the theme from *Dime With a Halo* found its way onto a half-dozen re-recordings.) Stein was meticulous, however, about taking proper care of his scores. Uncommonly, Stein kept the original recordings of his music. So when producer and filmmaker Ted Newsom (*100 Years of Horror, Ed Wood: Look Back in Angora*) came to visit with Harlene Stein in the early '90s, looking for music for a Vincent Price documen-



tary he was re-editing, he saw Stein's personal collection of master tapes sitting in a custom-made bookcase in the living room. "I was amazed," Newsom says.

Newsom recognized the rare potential in the collection and its value for both fans and producers. This was music that could be used for a wide variety of media—trailers, documentaries, short films and more—offering a distinctive sound and, especially valuable, the opportunity to license fully developed musical scores for enhanced audio continuity. Immediately, he began to encourage Harlene Stein to organize it for commercial and production purposes. Their efforts led to the 1994 Varèse Sarabande release *Not of This Earth: The Film Music of Ronald Stein* and to the opening of the Perma Music Library in October of 2001. TV series that have sampled Stein's music include *The Sopranos*, *Third Watch*, *ER*, and *The Wonder Years*.

Diary of a Musician's Bride

Harlene Stein was married at 19. She had her first child at 20. The majority of her life was spent at her husband's side. An accomplished vocalist, with a Master's degree in music from California State University, she made the decision early on that her own career would take a back seat to her husband's. She was a constant part of his life and career, frequently copying his scores and contracting orchestras, forming Harlene Music Productions together with her husband, Sam Arkoff, and Jim Nicholson.

In Alex Gordon's *The Bounty Killer* (1965) Harlene was Audrey Dalton's singing voice. In *The Undead* (1957) she was a 16-voice chorus! In an attempt to pursue a career as a vocalist, she spent some time auditioning in Europe. To her surprise, she hated it, and returned home devastated.

Ronnie had the solution in the form of a thick book called *A Primer for Film-Making*. He said, "You've been part of two worlds all your life. Go find out about the second one." Realizing the truth in this, Harlene attended Valley College in California for three years, studying every aspect of film. It was here that she realized her love of writing. In 1985 she became writing partners with her son, Victor Warren. Their screenplay *Jimmy* won first prize in the Massachusetts Film Office's yearly competition.

In 1991 Harlene decided to stop optioning scripts and begin creating her own films, starting with the short film *Alone* (which took first prize in the Canadian International Film Festival for independent short film). Harlene and Ronnie had already formed a small publishing company called Perma. In 1997, with the support of her son and longtime friend and collaborator Vince Morton, it became Perma Productions. Their inaugural film was an award-winning documentary on prostate cancer called *like this...*

Today, Ted Newsom is the director of the new Perma Music Library, which features more than 55 scores and an incredible variety of musical styles—military, jazz, suspense, action, film noir, instrumental rock and much more—available for licensing on a professional basis. "This production library is unique," Newsom says, "because it offers complete, thematically unified scores. You can keep the same themes and leitmotifs running through your production, as opposed to repeating the same clip or using unrelated clips." Every cue from all available scores has been carefully indexed and transferred to DAT, CD or both. Extensive remastering efforts are being taken to ensure the best possible sound quality.

Getting It Straight

While the Perma Music Library's main function is to provide music on a production level, hungry soundtrack fans have not been forgotten. Picking up the ball from Varèse, Percepto Records, under the direction of Taylor White, has already released two indispensable double features from the Ronald Stein collection: *The Haunted Palace/The Premature Burial* and

Invasion of the Saucer-Men/It Conquered the World. And that's only the beginning. Before the end of the year, fans should keep an eye out for a third double feature of *Dinosaurius!* and *Atlas* (which Stein described as his very own "Spartacus score"). "Our intention in helping release this catalog is to do a completely different type of Ronald Stein score with each release," says White. And we can expect even more in 2002 and beyond. Potential future CDs include *Dementia 13/The Terror*, a collection of Stein's western scores and a comprehensive collection of rockabilly style music from Stein's wide selection of teen thrillers.

Regardless of how recognizable his name is today,

Ronald Stein was one of the most influ-

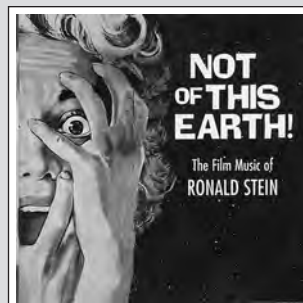
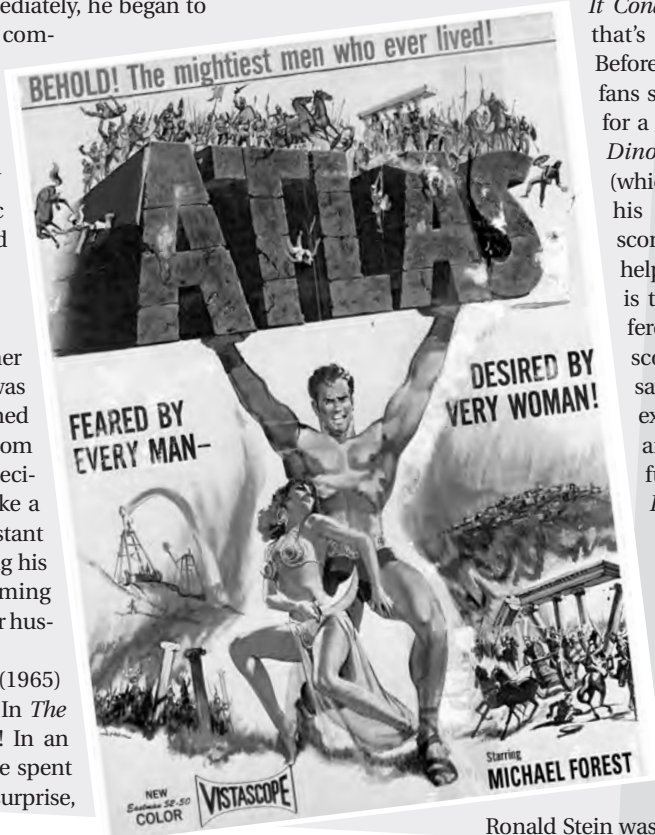
ential and important composers of his generation. His standards of composition were second to none. His gift for melody and ability to evoke emotions was masterful. But his real genius lay in his dramatic instincts...that quality so rare and essential to a film composer that allowed him to cut to the heart of a film and discover its personal musical voice. Stein made the most of anything he was given, and the results are unforgettable. This makes his relative anonymity among other Golden and Silver Age composers even more lamentable.

Fortunately, this is changing. It's nothing short of miraculous that so much of his music has been so well-preserved. In the hands of Perma Productions and Percepto Records, that music is finding its way back into mainstream media. Anyone interested in contacting Perma or licensing Ronald Stein music should visit their website at www.permaproducts.com. As for soundtrack fans, Percepto's high-quality releases are issued on a limited-edition basis, so your best bet is to check www.percepto.com for updates. Stein's scores and memorabilia (screenplays, editor's notes, sketches, etc.) are stored at the Gaylord Music Library, Washington University, St. Louis, Missouri, under the custodianship of Brad Short.

FSM

This article could not have been written without the kindness and support of Harlene Stein, Victor Warren, Ted Newsom and Taylor White. You can write the author at takisjoh@msu.edu

This article is for Ronnie.



Learning New HOBBITS

Howard Shore begins his journey with *The Fellowship of the Ring*

Sagas require nothing so much as time, both in their telling and in their construction. The scope and grandeur of stories expands exponentially as plot tendrils move further and further away from the comforts of home. New civilizations are discovered, new cultures appreciated. Over the course of time, the world, or at very least the worldview, is forever changed. For each one of these artistic decisions, a creative effort of equal weight must be made. In the case of the film adaptation of J.R.R. Tolkien's *Lord of the Rings*, this task was further compounded by the indefatigable effort to bring this story to an

unprecedented living, breathing reality. The script was refined over a matter of years, sets were aged for months and years at a time, principal photography alone took 15 months. By its completion, the production will have consumed the better part of a decade.

This enormous project was no less demanding of its composer. With a full year of effort and approximately three hours of music recorded, Howard Shore is now one-third into his own *Lord of the Rings* saga. Back in July of 2001, Shore had been working on episode one—*The Fellowship of the Ring*—for nine months. "It's a wonderful movie," he said at the time. "I've been working on it for quite a while, and I must say that every day I wake up and it just keeps on unfolding and evolving. It's quite wonderful. The opera analogy doesn't always fit a movie score, but in this case the analogy to *The Lord of the Rings* is a good one. Translating that to the screen is the fascinating thing."

Shore and crew held the first eight *Fellowship* sessions in April to complete the Mines of Moria sequence, which was to be shown as a special preview at the Cannes Film Festival. These sessions included the New Zealand Symphony Orchestra and a 60-member, all-male Samoan, Maori

chorus singing in Dwarvish. In September and October, Shore set off to London to record the remainder of his score in approximately 50 sessions with the London Philharmonic Orchestra. In total, the *Fellowship* sessions took over 170 hours to record Shore's three-hour score. (Yes, the release version of *Fellowship* runs under three hours; the additional music will appear in a longer cut of the film destined to appear on DVD in the future.) But, we're getting ahead of ourselves. Sagas also need to start at the beginning.

NOVEMBER 1, 2001

Howard Shore: Going back a year ago...Putting *Lord of the Rings* on the screen is a massive undertaking. Peter Jackson shot for over 15 months. It was one of the longest film shoots in history. Although the books were published as a trilogy, they were written by Tolkien as one book. So when you think of *The Lord of the Rings*, you have to consider it as one piece. And although the three films are coming out in different years, the goal was always to make one film. We knew that at some point you'll be able to watch a nine-hour version of *The Lord of the Rings* on DVD or in the cinema.

Doug Adams (FSM): So we're very much talking about a work-in-progress today.

HS: Yes, *The Fellowship of the Ring* is Act One; you have to consider that it's the first third of the story.

FSM: Now, even as this story was being turned into script form, you were working with the filmmakers, correct?

HS: Yes, Peter, Fran Walsh and Philippa Boyens—the three screenwriters—started thinking about music very early on. The books are inherently musical, offering so many lyrics and poems. They wanted someone they could work and collaborate with. I believe they saw, in my work, several literary adaptations, films like *Naked Lunch*, *Crash*, *The Silence of the Lambs* and *Looking for Richard*, which was an adaptation of the Shakespeare play *Richard the Third*. I'd also written in an epic opera format for *The Fly*, back in '86. The opera concept was something I was always interested in. You could say that all film music is opera music, but I could apply some of the basic principles of opera in a much more direct way in *The Fly*, which is really a science-fiction movie that has an opera score. *The Silence of the Lambs* was also done in an opera context,

though there are no voices used. It's done in an emotional operatic way, in the way of Verdi or Puccini.

Exclusive interview by DOUG ADAMS



LORDING IT OVER: Director Peter Jackson and composer Shore confer on the scoring stage.

I think [Jackson, Walsh and Boyens] picked up the emotional aspect of what I was doing and invited me to collaborate. New Zealanders are incredibly open and accommodating, really hospitable. Going down there and feeling what they were creating [was wonderful]. *The Lord of the Rings* was completely created in Wellington and shot all over New Zealand. It felt like the whole country was involved. Peter had built his own creature shop, which created obsessively detailed Tolkien armor, weaponry, models and costumes for years. Richard Taylor, who runs Weta Workshop, had been working on *The Lord of the Rings* for over five years. Peter had created his own shooting stages. They had locations where they built whole worlds of *Lord of the Rings* in New Zealand. For instance, Hobbiton was actually built a year before in a farmland area. The entire village of Hobbiton was created and then was allowed to age for a year before it was shot, just to give you some idea of the detail. For the chain mail that was used in all of the Orc [armor], because it was too heavy to actually create in metal, they

created everything in PVC and linked it all together. It took a year for them to put the chain mail together. So, things were done in such an amazing New Zealand way, that going there and working there, you wanted to be a part of it.

In February I was in New Zealand for about five to six weeks, and I wrote Moria, which became the Cannes clip. The interesting thing about working on Moria was that it's the centerpiece of *Fellowship*. And Khazad-dûm is probably the most exciting visual piece in the film. It was done with page-by-page reading and a lot of research. The first trip to New Zealand was last summer. Four months after that I started writing, and then a year ago in October/November I created the Shire theme and Frodo's theme. The Fellowship theme came, I think, about a month after that. I wrote Dwarrowdelf in October of last year. So I already started to develop material after those initial visits last summer. Then for four months I researched ring mythology, not just *The Lord of the Rings*, but how Western culture has been affected by the Tolkien books since the '50s, what it spawned, and, also, what lead up to it.

FSM: Was that to help you get specific musical ideas or more to immerse yourself in the whole world of it?

HS: I wanted to immerse myself in it. That's why I mentioned the other literary adaptations, things like *Naked Lunch* and *Crash*.

Same thing. I wanted to immerse myself in it to create something that was an expression of my ideas, musically. The research involved a lot of reading and listening and looking to see how this story had affected our culture. Where it came from is interesting, too, because ring mythology has been around for thousands of years. Fran and Peter were fantastic collaborators. I could work with them as writers, so I wasn't on my own so much. They were there lighting the way, showing me all of the relationships in *The Lord of the Rings*.

The [full] orchestra is a 100-piece symphony orchestra, a 60-voice mixed choir, a 30-piece all-boys choir, and 10 vocal and instrumental soloists. There were some instruments from North Africa and from East India that we used for Lothlorien. Hobbiton has some beautiful soloists too, like dulcimer and fiddle. They're not so exotic, but they have some nice solos as well. I think of it all as "the orchestra."

FSM: Those are enormous forces.

HS: Yes, well the orchestra was used extensively through the



MANY VOICES, MANY LANGUAGES

FSM: Were they discussing anything specifically musical at this time, or were they just talking about the ideas in the story and the dramatic themes and things like that?

HS: We started in a more general sense and from that evolved the idea of incorporating the Tolkien lyrics, poems and texts that are in the book, but not necessarily in the film. *The Lord of the Rings* is the most complex fantasy world ever created, so I'm holding a mirror up to it, musically, and trying to create something that's the image of it. I had the idea of using the languages which, by putting them into the music, would express another layer of Tolkien's thinking, and put the mythology back into the film. Some of the texts came right from *The Lord of the Rings* book itself. I would say most of them came from Philippa Boyens. She wrote a whole series of poems and texts that I used pretty extensively all through the film. I'd use pieces of them wherever I felt I wanted that sound. I thought of the choral music as another texture in the orchestra. I had strings, winds, brass, percussion, and I had a vocal sound that I could use whenever I felt, compositionally or in an orchestration sense, that I wanted to hear that sound.

Then there were 10 soloists used. Miriam Stockley sang at the beginning of Lothlorien. Elizabeth Frasier sang with an all-female choir for "Gandalf's Lament," in Lothlorien. Edward Ross sings in Elvish and English. Enya sang in Sindarin in Rivendell on the bridge scene with Aragorn and Arwen, and she also sings in English and Quenya in the end.

FSM: She has a couple of songs in the film that she wrote.

HS: Yes, she wrote them and I orchestrated them so it's a very seamless sound. When you hear her sing, it just grows right out of the choral music and the orchestra. The orchestra is the LPO—it's the same orchestra playing with her as is playing the score. I wanted it all to feel very cohesive as a whole piece.

whole film. If you go to the Metropolitan Opera, it's quite common to hear that many people playing in a production, so that was the concept: a symphony orchestra in the pit and the mixed choirs singing in the Tolkien languages of Quenyan, Sindarin, Black Speech, Adunaic, Dwarvish and English.

The boys sang in English and in Elvish. The boys I used very specifically in scenes that involved the Hobbits. The first time you hear the boys choir is when Frodo and Sam leave Hobbiton on their way to Bree. Frodo has the ring in his vest pocket, and Gandalf leaves them to go to Saruman in Isengard. You hear the boys singing in Elvish, and it's used as the seductiveness of the ring. You hear them singing this very pure, beautiful sound. It also has a courageous sound that seemed appropriate. The Hobbits are not boys, but they have a boyish quality because they're half-size to men. I also used the boys singing for Boromir dying. As he relates to Merry and Pippin, he sees them before the Uruk-Hai drag them away. Boromir's so sad and he knows he's dying, and you hear the boys singing again. It has this great courageous sound. The Hobbits, at that point, seem like they could have been Aragorn and Boromir. They could have been the men, but they were all boys in a sense.

The mixed choir sang in Rivendell in Elvish and in Lothlorien. And they also sang a text that Philippa wrote called "The Revelation of the Ringwraiths," for all of the Black Riders scenes. You hear this Gothic choral sound.

The Dwarves in Moria were a 60-voice all-male choir, a Samoan Maori group that was recorded in New Zealand.

Writing Moria first was actually really fortuitous because it allowed me to go into this one world. It's right in the middle of the first film, so to complete the score I wrote my way out of Moria, and I wrote my way into it. Then I just kept going. I had the thematic material for the different cultures, but I didn't know the links. The

links were actually some of the most intricate things to do—to link all of the material together. It's an opera score. It's opera, conceptually. When you go to the opera, the orchestra rarely stops. Once the film opens up it stays in that world, and the music is linked between the different worlds. So Rivendell and Moria, etc., they're all linked, but once you're in the world you're pretty much in the culture of that world, musically. The CD is only about a third of the score. You can hear some of the links [on the CD], but when you see the film you'll hear all of the detail of the linkage and how the thematic material develops. The Fellowship theme starts with Sam and Frodo leaving Hobbiton, and you hear a little fragment of it. Then as they join up with Merry and Pippin and Strider it evolves and grows. When they finally get to Rivendell and meet Legolas and Gimli, Elrond says, "You are now the Fellowship of the Ring"; you hear it in the first full playing. All of that you only really feel when you see the whole film. You'll really get to see how all this material has been created to be very detailed—[how] the vocal music and the orchestra link the journey of the Fellowship through these different worlds.

FSM: So each culture and stop along the way will have a unique sound to it; the Fellowship theme then is the through-line to everything?

HS: Yes, exactly. Because that's what the story is. The Fellowship of the Ring is the formation of the Fellowship. It's Frodo's relationship to Sam, Frodo's relationship to Merry and Pippin. The four hobbits have their own dramatic relationships, and they do musically as well. Frodo has his theme, and you hear how his theme relates to Sam and how it related to the hobbits. Gandalf has very specific material, [which reacts to] Frodo's relationship and also the ring. The ring has many voices itself. It has three different themes.

AN ENDURING QUEST

FSM: It sounds like you've got an enormous number of themes that you're dealing with just in this first film.

HS: Yes, but you can't really think of it as the first film. You have to think of it as that nine-hour DVD. At some point you're going to sit down and you're going to watch *The Lord of the Rings* for nine hours. When Frodo's in Mount Doom, it's got to link, it's got to be a part of the piece. That's what we've always thought about. Peter's obsessive about it and I am as well—to make it feel like it's lifted from page to screen. You should feel like you're in Middle-earth. You're in Moria, or Rivendell, or Lothlorien. This first film really is important because it is the beginning. You are creating the shape and the form of everything to come. It's such a crucial piece.

FSM: Do you have to choose material differently knowing that it's going to be lasting for nine hours? Would a theme that needs to last two hours have different qualities than something that has to be developed over the course of nine hours?

HS: I don't think so. I was trying to think thematically—pieces that I could work with in many different ways. The themes for the first film are used in so many different ways. They're so intricately detailed [that] sometimes you just hear little fragments of them. In Moria there's a scene the first time they arrive at Dwarrowdelf, and I wrote a theme for Dwarrowdelf. It's the first time they see the ancient Dwarf city—the majesty of this amazing place that was created by the Dwarves under this mountain, and the grandeur. But it's a ruined grandeur. It's destroyed. Later on in Moria there's a scene with the cave troll where Frodo is trapped, and they think that he may have died. At that moment the Hobbits, Merry and Pippin, jump on the cave troll and, with their little daggers, try to bring

down this huge monster. They're on his head just poking into it, which probably feels like little pinpricks because it's a huge troll, and you hear the theme of Dwarrowdelf, the ancient theme, in a few bars. It [shows] the Hobbits and their bravery, but you hear this theme of the ancient world—the grandeur and the glory of this great place. That was an idea that came from Fran Walsh. Peter and Fran had such fantastic linkage to it all because they had worked in it for four or five years. They lead me through the journey of it. It was purely through their guidance that I was able to create what I did.

**WRITING
THIS SCORE
WAS A
WONDERFUL
CHALLENGE,
A COMPLETELY
POSITIVE
EXPERIENCE.
IT FIT MY
COMPLEXITY;
IT SUITED ME.**



FSM: Is that unusual for you to be working that closely on subtext with the filmmakers? That's got to be rewarding.

HS: Yes. Peter and Fran so opened up the process that I realized very early on that I would create a much more detailed score if I worked with them. Once I did that, I just let it all open up, because everything they were doing was making what I was doing better! The whole thing was a completely positive experience. It was a great opportunity. To write the score to this great film version of *The Lord of the Rings* was a wonderful challenge, because look at the complexity of it. And Howard was complex enough (I'm speaking about myself). You know that about my scores, where my leanings are. They've always been that way. So to link me up with this was a great thing, I just completely opened up. I was so happy to be in the world doing it. It fit my complexity; it suited me.

FSM: A perfect match.

HS: Yes, it was a good match. It's interesting because people were always saying, "That doesn't seem like [a Howard Shore project]. He hasn't done anything [like that]." But in fact there was a lot of indication. There were a lot of things that I had done that would lead to this. Then it came to a point where I was thinking, "Maybe they should get Howard away from this!" [Laughs] "Show him something else for a while, he's going so far into Middle-earth he may never even come out!"

FSM: Much of the music has a very non-composed feeling to it in the way that a piece of folk music doesn't necessarily feel like it has been composed in a single sitting. It really feels like music that has been through the course of time, like it has existed within a culture.

HS: That's good. I was trying to make it feel old. I wanted it to feel like you may have discovered it—like somebody discovered the score to *Lord of the Rings* in a vault somewhere. Because I'm writing it based on a story that predates our culture. When you see the film there's a lot of dirt on it, with people living in a culture

where it was hard to keep clean. Peter really uses that and it's beautiful to see. I know when they were shooting they would actually mix the dirt of the scene on the actors to tone it all down a bit. It really has a very earthy feel to it. We wanted it to be real. So I was consciously making the music feel like it was old, and I orchestrated it that way as well. That's one of the reasons that I did the orchestrations, because I felt I had to maintain this particular vision.

FSM: What kinds of things would you do to invoke that sound?

HS: It was just the way I wrote. I knew in a particular scene that

I didn't want "that" color, it had to be "this" color. And it had to be dark enough here, but I wanted it brighter here. I was tremendously conscious of the sound, almost bar by bar in the film, and how it related to the scene. We all were. Peter was so wonderfully detailed about it all. We would work on very small sections of the film in great detail, and as the process grew we'd work on larger sections in great detail, until, at the very end, we were working on the whole film in great detail. But because we had built up the good working relationship at the beginning in very small pieces, it allowed us, at the end, to create big bold statements. The film is amazing. And [with] the music, Peter's bold. He plays things well. It's a fantastic mix. Peter's a great filmmaker, and he knows the way things are supposed to sound. He's gone through great pains to achieve our best work.

FSM: Are you referring to yourself in those terms as well?

HS: Oh, certainly myself, yes. I think everybody felt that we were working on something important and that this was a very special project. It was a chance for everybody to create something they had never done before. To use all our experi-

ence and knowledge and whatever we learned about making movies, and now apply it. It was a film that welcomed the intensity of our efforts. As much as we put into it, it showed us more. Doors kept opening and opening and opening. It was endlessly revealing working on *The Lord of the Rings*. You never tired of working on it, you endlessly discovered new things. Philippa, who is a Tolkien scholar, would tell you something and you would go, "Oh, right! That's why that looks like that or [why] that line means that and that's going to happen then." It was a fascinating project.

FSM: Your use of folk music is very interesting. In 20th-century music there are many examples of composers appropriating folk elements for their pieces. Stravinsky did it, Bartók did it, Berg did. But so many of these efforts were orchestral compositions with a few folk elements breathed into it. The Hobbiton music feels more like a folk music with orchestral thoughts woven into it.

HS: That's right. I wanted it to feel like it was the Hobbits playing. We were so conscious of the cultures: that in Lothlorien the music felt Elvish, it felt like it was being played in Lothlorien. Same in Rivendell. You wanted to feel like it was part of [the culture]. That's why we used the Dwarves in Moria. It's the dying culture—you hear the sound of the Dwarves. When you look down in those caverns you hear these voices coming up from thousands of feet below.

And it's the same thing with Hobbiton. You wanted to feel that the Hobbits were playing the music, so that's why it has that quality to it. Peter would say, "Make it Hobbit-y," or "That doesn't sound Hobbit-y enough." He was great at getting the performances from the players through me. He was great in the studio because he'd worked with so many actors on this, and thousands of extras and horses and animals. When he heard the LPO playing he'd say, "That's the great take." He was always conscious of the human factor. He'd say, "Oh, that's the one where they played that really beautifully," or "That's the great feeling," or "That's the Hobbit feel."

FSM: Is he musically trained at all?

HS: He says he isn't, but I think he is. [Laughs] Fran is. She's got great ears, as does Peter. He can feel the good take. I'd play the one after it and he'd say, "Nope, nope, that's not the Hobbit." And he would always be right! He'd always pick the right one. He'd say, "Ah, that's the Rivendell one."

FSM: So it's sort of spanning between source music and score.

HS: I think, in a way, the whole score does that. I think that was an opera concept, because when you go to the opera you don't say, "Is it source music or is it score?" It is the music of *Turandot*. It is the music of that particular time and setting. When you hear that music, yes, you are in that place. That's the same quality that we were after. We wanted to bring the audience right into that world. We were always very conscious of creating sounds and melodies and orchestrations that evoked what we felt—I keep using "we" because I really had good collaborators—what might have been a great sound for those places. It was a fairly painstaking process, I must say. And that explains the length of time [spent] working on it. It is a three-hour opera, the score to *The Lord of the Rings*. To work on it for a year is actually not that long. I mean, John Corigliano, who's brilliant, spent seven years writing *Ghosts of Versailles*, the opera that he wrote for a Met commission. To spend over a year on Act One of the opera *The Lord of the Rings* seems about right.

MAKING THE COMMITMENT

FSM: How much time during the next two years will you have to spend composing the next two installments?

HS: About a year for each.

FSM: So it'll be a three-year project overall?

HS: Yes. I'll only do the second film next year.

FSM: I thought you had *Panic Room* and *Spider* coming up.

HS: I'm doing them right now. I go out of Middle-earth, which is probably a good thing, and come back in March.

FSM: You get a little trip back to the real world.

HS: Yes, for three to four months. [For *The Fellowship of the Ring*], because we were so aware of the responsibility of doing this, and of its fans, we wanted to make something that they would think was great. I'm hopeful that we've done that, that when people who have loved the books go see it, they'll think that we've tried with every bit of energy that we had, right up until the last minute. We were doing things up until one minute to 12 and they were dragging the mix away to the airport. The production went on very fluidly in three countries, day by day: London, New York/L.A. and Wellington, New Zealand, almost continually on the internet and phones and satellites. Everybody was just putting such amazing effort into getting it right. That's for everyone who's loved the books. Because we're fans, too. We're incredible fans of the book.

FSM

Special thanks to Michael Tremante, Monique Ward, Cathy Moore and Howard Shore for their time and tireless efforts in the preparation of this piece. Doug Adams can be reached at DAdams1127@aol.com.



EIGHT SHALL LEAD:
Warner Bros. plans to
release multiple versions of
the soundtrack and
packaging—who dares to
collect them all?



VOLUME 4, NUMBER 17

Broken Lance

by Leigh Harline

You may not think you are familiar with the music of Leigh Harline, but you are—he wrote (with lyricist Ned Washington) the classic Disney song “When You Wish Upon a Star,” heard in everything from *Pinocchio* to *Close Encounters of the Third Kind*. In addition to his work for Disney, Harline (1907–1969) had a long and successful career composing for a variety of studios, including a productive run at Twentieth Century-Fox during the “CinemaScope” era of the 1950s.

One of Harline’s best scores at Fox was for *Broken Lance* (1954), a superior western starring Spencer Tracy as an iron-willed cattle baron losing control of his family. The film was an early “revisionist” western in which traditional settings and characters are given added psychological depth through the realities of encroaching law and order, and the *King Lear*-like study of sons Robert Wagner and Richard Widmark turned against one another. By all accounts, it is a first-class production.

Fans of the glorious Golden Age of Hollywood scoring have long known of the quality of Harline’s *Broken Lance* score. The composer evokes the requisite Americana and western refrains, but he centers his approach on the imposing Tracy figure, with a five-note fanfare sounded at the opening of the main title. This figure dominates the score, much as the Tracy character dominates the film, in everything from melancholy interludes to galloping action cues.



In addition, Harline provides a joyful, exuberant melody for the budding love story between Wagner’s character and the governor’s daughter (Jean Peters), and he makes judicious use of the Irish folk song “My Love, Oh She Is My Love” for the tender relationship between Tracy’s character and his Indian wife (Katy Jurado).



Album produced by
Lukas Kendall

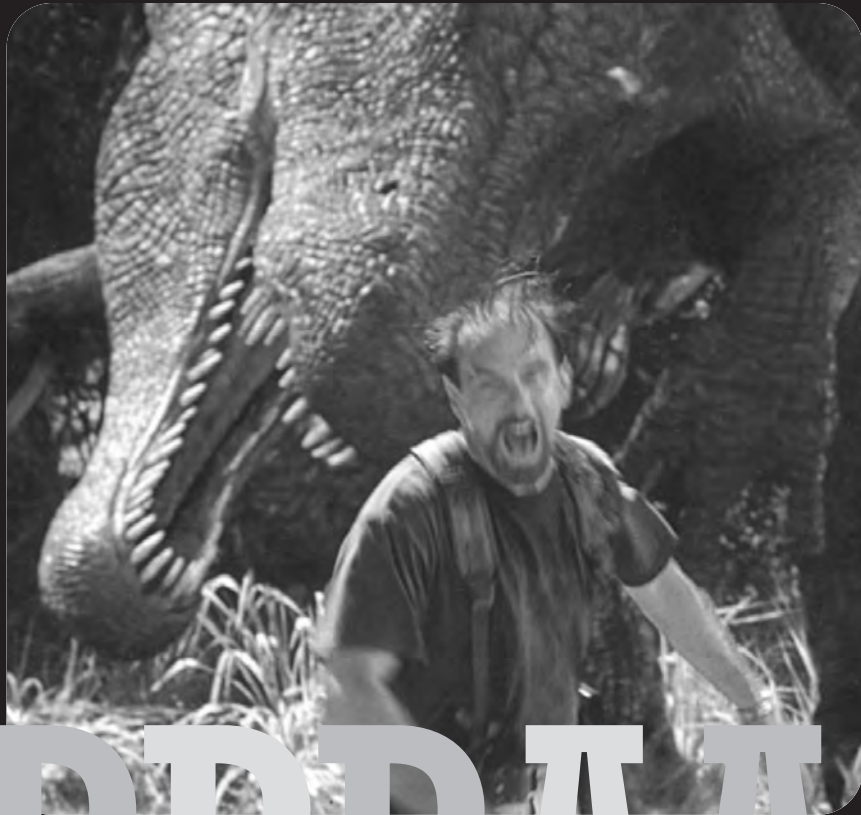
The *Broken Lance* score is presented complete (save for one short cue, which was lost) and in chronological order, remixed from the original six-track stereo masters. Liner notes are by Ross Care.

\$19.95 plus shipping

1. Main Title	1:36	8. Family History	3:34
2. Portrait	0:55	9. Joy Ride	3:10
3. The Home Place/ Desolate Home/ Conversation with Portrait	3:21	10. Matt’s Defeat/Heart Attack	1:58
4. To the East Range	1:55	11. Declaration of Love	2:27
5. Princess	3:40	12. Matt’s Decision/Matt’s Farewell/Matt’s Death	4:53
6. First Kiss	1:57	13. Burial/Joe and Signora	3:42
7. Poisoned Cattle/ Timber Wolf/Challenge	2:33	14. Two Moons/Broken Lance	2:40
		Total Disc Time:	38:41

Look for this month’s
Silver Age offering
**John Goldfarb,
Please Come Home!**

by Johnny Williams
inside back cover



RRRAA

Tearing into the score to JURASSIC PARK III



Analysis by John Takis

Obsessive fans of film score minutiae rejoice! For those of you to whom the mere mention of unreleased music causes your blood to boil, cease reading now! Those who wish to avoid spoilers—even this late in the game—look elsewhere! The rest of you, plug ahead.

Jurassic Park III is on DVD this December, giving us the perfect excuse—er, opportunity—to take a closer look at the score. To begin, I don't think anyone anticipated Don Davis as the choice to score the series' third installment...least of all Don Davis! (Back when the film was first announced, James Horner was rumored to be the top contender.) But John Williams spoke and the studio listened. The result is a score that a few have decried as being overly derivative, but which most of us have been enjoying for a while now.

Say what you will—and we all can agree that the score is LOUD—it is a fascinating listening experience. How often does one film composer borrow another composer's style and entire mode of composition? (Let me rephrase that. How often is this done with the original composer's full endorsement?) John Williams not only hand-picked Davis, he made the original written scores available for Davis' study.

And it shows. Davis demonstrates a mastery of the material that goes beyond Hornerish mimicry, approaching the composition from the inside-out. Thematic application and little tricks of the orchestration seem to cry out "Williams." (I even managed to fool several music-savvy friends.) And while some people argue that Davis should have composed a completely original score with all-new themes, the franchise benefits from such carefully thought-out musical continuity. True, Davis' score is a little less subtle, a little more cornball and tongue-in-cheek than its predecessors...but then, so was the movie. The militaristic rendition of the *Jurassic Park* fanfare at the end of the film, for example, is probably a little more gung-ho than Williams would have written it.

Davis takes most of his inspiration from the original *Jurassic Park*. The only discernible influence from the second score seems to be the ennobling music for the Stegosaurus herd, and can be heard toward the beginning of "Tree People." Unlike Williams, who largely eschewed thematic material from the first film in *The Lost World*, Davis makes ample use of both the gentle *Jurassic Park* theme and the famous *Jurassic Park* fanfare that announces Isla Nublar in the original. In the third outing, these themes are still associated with the island and the dinosaurs, but are also more strongly linked to the character of Dr. Grant. This choice worked well for the film, ably supporting Sam Neill's terrific (and welcome) performance.

Even so, there are a few minor points of contention. Due to the length of several scenes, Davis was forced to make edits and abridgements to familiar themes so they would cut with the action. This is less noticeable in the movie, but it takes some getting used to on the CD. Also, the blaring four-note Spinosaurus motif can get tiresome. The *JP* series is chock full of four-note motifs, and it would have been interesting to see Davis come up with a new idea to musically represent the killer dinosaur. On the other hand, the "bigger than T-Rex" approach seems to work for the film. And perhaps anything more complicated would have detracted from the Spino's in-film musical signature: the nine-note cell-phone ditty—an ingenious tribute to the clock in the crocodile from *Peter Pan*.

Finally, Davis gives us one new theme for the Kirby family...probably his most significant contribution to the *JP* legacy, as there is nothing like it in the previous films. At times it sounds like it belongs in a *Home Alone* film (there's an idea for a multiple sequel for you: *Home Alone...in Jurassic Park*, in

which an adult Macaulay Culkin decides to build a cabin off the coast of...never mind). The refreshingly simple family element worked wonders for the film, and this theme does a fine job of representing it.

This Is How You Play God

Now for the meat-and-potatoes. Below you will find a comprehensive list of *all* the music in *Jurassic Park III* and where to find it on the soundtrack album—if it's available. This is the part that will annoy anal-retentive completists, but it may be of some interest to the rest of you. The length of each cue is given (in its complete form), as well as what Williams material, if any, is used. I have also included notes where I deemed appropriate.

Two brief comments: At the time of this writing, you can download several low-quality mp3 files of unreleased material from Don Davis' official website (<http://dondavis.filmmusic.com/jurassic.html>). I've noted which cues below; and a CD-R of the complete score, running almost 80 minutes, has been floating around...reputedly created by Don Davis himself (though this is unconfirmed!). Track titles for this "promotional release" can be found on the internet, and while some may be invented, many are consistent with the OST and the official website, so I have taken the liberty of using them here. (Please, people, do everyone a favor and buy the commercial CD before you start chasing down bootlegs.) Okay, here we go.

Isla Sorna Sailing Situation (4:22) • Track 1 (on OST)

Williams material: *Jurassic Park* fanfare

Alan & Ellen (1:42) • Unreleased

Williams material: Raptor motif, *Jurassic Park* theme

Notes: Opens as Grant explains to Ellie that they underestimated Raptor intelligence. Continues through their parting scene in the driveway and fades out during the cut to the lecture hall.

Udesky, Nash & Cooper (2:28) • Track 12 (0:00–1:08) • mp3

Williams material: First appearing here, Davis utilizes a loose adaptation of the Compound theme from *Jurassic Park* (as heard on the original soundtrack, track 4, "Journey to the Island" 7:30–7:50) throughout the score. It is henceforth referred to as the "Jungle motif."

Notes: Only 1:20 of this cue appears in the final film. The remaining minute was probably written for the opening scene at the Montana dig.

Montana

(1:17) • Unreleased

Williams material:

Raptor motif,

Jurassic Park fanfare

Notes: Begins as Grant

Figure 1: Jurassic Park Theme



removes the Raptor aural-cavity replica; continues through the introduction of Paul Kirby and the cut to the bar scene.

"Big Hat, No Cattle" (4:26) • Track 16

Notes: Source music, performed by Randy Newman. Only 2:03 minutes appear in the film, starting at 0:44.

Alan Goes (1:52) • Unreleased

Williams material: *Jurassic Park* theme, Jungle motif

Notes: During the plane voyage to the island, Billy tells Grant the story of his lucky pack. Grant takes a nap and has a Raptor nightmare. In what is either a coincidence or a remarkable sense of continuity and foreshadowing, Davis suggests the "Pteranodon Habitat" motif as Billy relates his hang-gliding experience.

The Dinosaur Fly-By (2:13) • Track 2

Williams material: *Jurassic Park* fanfare

Cooper's Last Stand (2:45) • Track 3

Williams material: *Jurassic Park* fanfare

Frenzy Fuselage (3:59) • Track 13

Clash of Extinction (1:42) • Track 14

Williams material: T-Rex (also Raptor) motif

Notes: Not used in film. Written for the Spino vs. Rex fight.

Kirby Paint and Tile Plus (4:05) • mp3–film version (2:51)

Williams material: Jungle motif

Notes: Begins as Grant takes Billy and leaves, continues through the scenes between the Kirbys and Grant and Billy. An additional minute of music leading up to "Bone Man Ben" was written but not used in the film.

Bone Man Ben (3:38) • Track 12 (1:08–3:31) • mp3 (2:08)

Notes: This cue is significantly edited on the album: The first half-minute is gone, and the middle portion, when the

Music notation

by Brian Satterwhite,

Nuance Music, Texas.

You can contact him via

bmsatter@nuancemusic.com

Figure 1b: Jurassic Park Fanfare



Figure 1c: Kirby Family Fanfare



skeleton swings down, is cut—probably a smart move album-wise, as it would have broken up the musical flow of the track. The rest of track 12 has nothing to do with “Bone Man Ben,” which makes its naming curious. The mp3 ends before reaching the “skeleton music.”

Raptor Eggs (2:52) • mp3 (2:18)/Unreleased

Williams material: *Jurassic Park* fanfare

Notes: Begins immediately after the preceding cue, after Amanda realizes where she and Paul are standing. Continues through the arrival at the Site-B compound and fades out during the vending machine sequence. One of the more Williams-heavy cues in terms of orchestration. A smile-inducing moment has one of Williams’ musical “Raptor snarls” at each egg cache Grant counts. The mp3 is missing the last 30 seconds or so.

The Raptor Room (2:35) • Track 4

Williams material: Raptor motif

Notes: Begins with an obvious re-tread of material from the original movie, specifically the cue “Hatching Baby Raptor” (*Jurassic Park*, track 6). The music works just as well the second time around. The second half is one of the album’s action highlights. In the film, the end of this cue feeds directly into the beginning of the next one.

Raptor Repartee (3:26) • Track 5 (0:00–1:14)/Unreleased

Williams material: Raptor motif

Notes: A two-minute section has been excised from this cue at the 56-second mark, covering the Raptor trap and featuring an interesting passage that recalls the opening figure from “High-Wire Stunts” (*Jurassic Park*, track 11).

Eric Saves Alan (1:47) • Track 5 (1:15–3:04)

Williams material: *Jurassic Park* theme

Tree People (2:02) • Track 6

Notes: Demonstrating that he was not a complete slave to the Williams material, Davis forgoes Williams’ “Compy” music from *Jurassic Park: The Lost World*, which would not have fit the tone of the scene.

Figure 2a:
T-Rex/Raptor motif
JP1, JP3



Figure 2b:
Raptor motif
JP2



Figure 2c:
T-Rex motif
JP2



Figure 2d:
Spino motif
JP3



Nash Calling (3:36) • Track 11

Party Crasher (3:15) • Track 12

(4:00–5:04; 6:50–7:20) • mp3 (1:19)/Unreleased

Notes: Begins with the Spino attack, continues through Grant’s confrontation with Billy about the Raptor eggs and fades out as the group descends to the Pteranodon habitat. Parts of this cue (the latter half) are chopped up and used as linking material on the album’s track 12. The mp3 is the first 1:19 of this cue, preceding the album selections.

Pteranodon Habitat

(3:02) • Track 7/Unreleased

Notes: In the film, the end of this cue and the beginning of the next are overdubbed with a slow and suspenseful timpani ostinato that greatly enhances the effect.

Tiny Pecking Pteranodons

(3:23) • Track 8

Notes: The album version has an

alternate ending that runs about 10 seconds longer.

Billy Oblivion (2:49) • Track 9

Brachiosaurus on the Bank (2:05) • Track 10

Williams material: *Jurassic Park* theme

Notes: The first 57 seconds of this track do not appear in the film, and were probably meant to underscore Grant’s conversation with Eric just prior to the Brachiosaurus encounter.

Reaching For Glory (1:16) • Track 12 (3:32–4:01) • mp3

Williams material: Jungle motif

Notes: Only a small section of this cue, which includes the entire dung detour, is available on the album. If you haven’t noticed by now, track 12 is all over the place. On the “promo,” this track runs 2:29, for some reason tracking material from “Bone Man Ben.”

Underwater Attack (2:11) • Unreleased

Notes: In the film, the score is interrupted in a few places by cuts back to Ellie’s house, where her son is watching TV. The terror of the Spinosaurus attack is hilariously juxtaposed with clips from the song “Barney Is a Dinosaur.” In a more serious movie, this might have been over-the-top.

Spinosaurus Confrontation (3:00) • Unreleased

Notes: Begins in the film as soon as Ellie hangs up the phone. Continues through the final battle with the Spino and Paul’s return.

River Reminiscence (1:06) • mp3

Williams material: *Jurassic Park* theme

Notes: Unused. A warm arrangement of the Kirby family theme, meant to underscore Paul as he recalls a fishing trip with his wife and son.

Raptor Harassment (3:37) • Track 12 (5:05–6:50) • mp3 (2:42)

Williams material: *Jurassic Park* fanfare

Notes: Severely edited on the album, although the best parts are preserved. The mp3 features a more complete version of the cue, ending as the Raptors flee. (The track title on the “promo” is “Ambush & Rescue.”)

The Hat Returns/End Credits (5:23) • Track 15

Williams material: *Jurassic Park* fanfare, *Jurassic Park* theme

Notes: In the film, the End Credits are extended slightly by including material from “Udesky, Nash & Cooper” (as heard in track 12). Also, the first 40 seconds of the album cue were cut from the “hat returns” scene in the final film.

The score as heard on the album runs 49:55. The score as composed (including all the cut material we know about) runs more than 75 minutes. That’s over 25 minutes of unreleased score which, in theory, could have been included on the soundtrack album. In all fairness, the best parts of the score did make it onto the CD, which is challenging enough to the average listener. Decca wanted to keep the appeal broad, after all. (One wonders how much score, if any, was a casualty of the extra space the “enhanced bonus features” took up.)

In any case, one can conclude that Don Davis follows in Williams’ footsteps in one last regard: like the previous two *Jurassic Park* scores, the soundtrack album has been edited and resequenced to facilitate an “enhanced” listening experience.

Unfortunately, the Universal DVD does not feature an isolated score. It’s neat that Don Davis took the trouble to give us unreleased music samples via the internet, regardless of sound quality. The world would be a happier place if more composers followed suit. Prospects for an expanded commercial release are slim, but in the meantime there’s plenty of bone-crushing goodness to go around.

FSM

John Takis can be reached at takisjoh@msu.edu

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

The Final Conflict: The Deluxe Edition (1981) ★★★★★ ½

JERRY GOLDSMITH

Varèse Sarabande 302 066 289 2

15 tracks - 62:40

Unless you're the sort who just can't get enough of people being impaled by church lightning rods or cut in two by elevator cables, the only possible reason to experience the *Omen* movies is Jerry Goldsmith's masterful scores. This music is a combination of Carl Orff, Stravinsky and Goldsmith's own indelible stylistic approaches. Without Goldsmith's groaning male bass choir chanting exhortations to the Devil in Latin, it's doubtful the *Omen* movies would be remembered today. In conjunction with new *Omen* DVDs that were released a few months ago, Varèse Sarabande has gone back and remastered *The Omen* and the final *Omen* movie, *The Final Conflict* (that's if you don't count that great TV movie *The Omen IV*), improving the sound dramatically and adding previously unreleased cues.

The original *Omen* has a kind of chamber music sound, and *Damien: Omen II* is a gussied up (though great sounding) adaptation of the original. *The Final Conflict* saw Goldsmith approaching the franchise from a different angle, however: Here Damien Thorne is depicted as an adult (played by a young Sam Neill) who's consolidating his power as he prepares to do battle with the (for him) dreaded Nazarene: the Second Coming of Jesus Christ himself. That sounds like potent epic material, but *The Final Conflict* is really just another *Friday the 13th* movie in terms of its action. Nevertheless, the film had an epic look and Goldsmith responded to its inherently compelling (if unaddressed) themes by composing what may be the first and last epic horror movie score. From its heraldic French horn opening to the motivic groanings of its full chorus, *The Final Conflict*

is markedly in Goldsmith's lush, full-throated 1980s mode rather than the spare, gritty '70s sound of *The Omen*. The score is full of spectacular highlights, including the awestruck stellar conjunction cue "The Second Coming"; a thundering fox hunt that rivals the one Goldsmith wrote for *The List of Adrian Messenger*; the portentous gathering of evil forces that marks "The Bloody Reel"; and, of course, the composer's hair-raisingly wonderful finale, scored for Damien's death and the subsequent arrival of (I kid you not) a 30-foot tall glowing Jesus to save the day.

The sound quality of this release is amazing, adding previously unheard depths and details to this score's already elaborate soundscape, and while it's not as loaded with new material as *The Omen*, the two additional cues and an extended prelude for the climactic piece do enhance the overall feel. The best new highlight is "The Statue," Goldsmith's riveting textural scoring of one of Neill's compellingly sick monologues delivered to a crucified statue of Christ that he keeps in his attic. If you're a Goldsmith fan you probably bought this the day it was released, but if there's any doubt that you should own this masterpiece, let me dispel it now.

—Jeff Bond

The Omen: The Deluxe Edition (1976) ★★★★★

JERRY GOLDSMITH

Varèse Sarabande 302 066 288 2

20 tracks - 49:00

For those who have been waiting to buy the definitive version of Jerry Goldsmith's Oscar-winning score to *The Omen*, you'll have to wait a little longer. Though Varèse Sarabande's newly remastered edition (featuring 14 minutes of music new to CD) does bring out more of Goldsmith's Satanic mass, it misses a few beats.

One of the advantages of the

new edition is the sequential ordering of the tracks. The correct sequence takes you on a better musical journey that doesn't involve programming or splicing (they even cut out a track from the 1990 CD to keep the order intact). The only track that's out of order is the full version of "Ave Satani." But it does give a nice intro to the score, since the words are later adapted in various forms throughout the album.

The first new cue, "On This Night," underscores Ambassador Thorne's dilemma as he adopts a boy born the same minute his infant son dies. The music fore-shadows terror without sounding frightening.

After the nanny's hanging, Thorne is visited by Father Brennan, a priest who witnessed Damien's birth. He has come to warn Thorne of imminent danger. Goldsmith increases the intensity of the strings, creating a tense moment between the two. The music stops as Thorne's secretary barges into the office. On the CD, the final surge of strings is not as strong as what is heard in the film. The cue picks up when photogr-

pher Keith Jennings is developing a picture he took of Brennan. A stinger scores the moment when we see the mysterious line in the film almost pointing through Brennan.

One of the unreleased cues I had been waiting for appears next: "Broken Vows" marks the first appearance of the chorus in the score. Goldsmith uses an increasingly powerful three-note combination until the car approaches the church. At that moment, the orchestra and chorus pull out all the stops as Damien goes into a fit and attacks Kathy.

The spacing on the CD during "Broken Vows" proves that Goldsmith did not stop recording in the break between the moment when the angel appears on-screen and Damien starts his attack. Listen closely and you can hear a couple of chairs squeak!

The choral and three-note arrangement from "Broken Vows" appears in a bonus at the end of "Safari Park," when the baboons attack the car. I call it a bonus because the CD made no mention of the new music on the back of the jewel case, so I sat up as the music continued. The music is virtually the same as heard in "Broken Vows," although a little faster.

"A Doctor, Please" is actually music from the end of "The Homecoming" on the 1990 CD, and it scores a tender moment between husband and wife as Kathy reveals that she decided to see a doctor about her fears.

I have always agreed with the omission of the first part of "The Killer Storm" in the film, but have wondered why the music ends so abruptly before the lightning rod strikes Father Brennan. It dilutes the terror of the scene, and its sudden end is awkward. If you cue up the music to the film, you can tell that Goldsmith had scored the film right up to the second that Brennan gets skewered. It has a more frightening effect than a clap



of thunder and Brennan screaming for his life.

"The Fall" is another cue that's cut short in the film, but it is different from "The Killer Storm" in that listening to the music in the film actually detracts from the emotion of the scene. The squeak of the tricycle and Kathy's final yell as she falls actually work better than Goldsmith's music.

"Don't Let Him" is the most gripping cue on the disc, with its lifting strings as Thorne looks over the balcony where Kathy fell. It ends with a peaceful rendition of the love theme as Thorne checks on Damien.

"The Day He Died" is a new cue that scores the investigation by Jennings and Thorne into Father Brennan's obsession. This is one of the few times a chorus is not used, and thus you can hear the heavy percussion and strings. The musical jolt at the end scores Jennings looking into the mirror as he realizes his fate.

"The Dogs Attack" is a powerful cue that unfortunately doesn't get much prominence in the film.

The first 35 seconds are cut from the film, and the chase music is often drowned out by the barking dogs. On the CD, it's great to hear the male and female voices do battle and then unite in a striking choral variation of "Ave Satani."

After "A Sad Message" of Kathy's death and a trip to Jerusalem to get the daggers used to kill Damien, Jennings is "Beheaded." After hearing "Beheaded" on CD for the first time, I confess that this cue has replaced Mrs. Baylock's death as my favorite musical moment in the film. The choral cheers at the beginning are at once chilling (when accompanied by visuals) and fun (you can tell Goldsmith wanted the chorus to sound like the beheading was cause for celebration). Sometimes I find myself chanting along in this cue, not for celebration, but because it sounds cool to sing along (just don't do it in the car—trust me). The cue concludes as Thorne travels home with the daggers, and a harp plays the love theme when the camera pans to a picture of Kathy.

"The Bed" is the first part of

"The Homecoming" and is followed by new music accompanying Thorne's discovery of the "666" on Damien's head.

After a few seconds of unsuspecting silence, the chorus lets loose again in "The Demise of Mrs. Baylock," which is a treat to listen to. The cacophony of the instruments complements the fight on-screen. And my favorite part—the choral whispers—comes through much clearer on the new disc. You can almost make out what they are whispering.

The first part of "The Altar" is an alternate vocal cue written for the scene in the church where Thorne must kill his son, despite Thorne's plea. Replacing the obtrusive music with part of "Don't Let Him" (incidentally, they used that great piece I mentioned before) was a much better choice because the love theme illustrates Thorne's conflict.

The score ends with the version of "Ave Satani" used in the main credits, and "The Piper Dreams," a song using Jerry Goldsmith's love theme and lyrics by his wife, Carol. This song is never heard in the film.

With the new and improved sound quality, I felt as if I was listening to the score again for the first time. The choral chants come through much cleaner, and the bass registers on the cellos and percussion gave my subwoofer a little workout.

But this CD also has drawbacks. Most important is the curious omission of three cues. The music used when Kathy falls to her death is the cue that deserved a place on the CD. It's a great track that scores a pivotal moment in the movie.

My absolute favorite moment in the score is also missing. When Thorne returns from Jerusalem,

he hears the rottweiler lurking upstairs. As the dog creeps around trying to find Thorne, the chorus is heard whispering "Sanguis bibimus, corpus edimus" until the dog is trapped in the basement. Every time that part comes in the film, I can't help but whisper along.

Also missing is the synthesizer music played to hypnotize Damien's first nanny and when Damien spots the dog. The question remains whether or not Goldsmith composed this music, since Robert Townson does not reveal this information in his comprehensive liner notes.

Though the liner notes are expansive, they are not informative. In fact, they read more like a movie treatment than an analysis of how the music is used. Very little new information is revealed, and what is uncovered simply states the obvious (of course the first part of "The Altar" is an alternate cue!).

I have been pacing the floor waiting to hear the full score to *The Omen*. I'm not extremely disappointed in this new presentation, because the score is one of my all-time favorites; but I guess we'll have to wait for the "Ultimate Deluxe Edition" to get everything we expected.

—Jeff Commings

Kiss of the Dragon:

Symphony for Isabelle ★★★★★

CRAIG ARMSTRONG

Delabel 7243 8110362 3

20 tracks - 72:39

Kiss of the Dragon, a Paris-based Jet Li cop thriller, proved to be a proficient action flick, and until now we've had to settle for Virgin's "Music From and Inspired by..." album, which had a single Craig Armstrong track, "As If You Said Nothing." The song is reprised here on this score album and features ethereal vocals by Laurence Ashley, accompanied by the occasional French chanting of Lesley L'anson. It's a strong intro, underlined by typical Armstrong flourishes of soaring strings and heavy dance grooves.

It would be a perfect song for a Bond movie (as would the entire score), and this isn't the only connection with the Bond series. At

times, the music is reminiscent of Eric Serra's *Goldeneye*; perhaps a nod toward Serra's regular director, Luc Besson, who co-wrote and produced *Kiss of the Dragon*. And then there are echoes of the oriental technica of David Arnold's *Tomorrow Never Dies*.

Thematically, it's more akin to *The Bone Collector* than *Moulin Rouge*, and presumably has been sequenced so that the sound is progressive, building up from the basic earlier tracks to the more complex later ones. As to what the music represents at any given point—it's your guess. Unless you have an encyclopedic knowledge of the movie, it's difficult to navigate what tracks comes from where in the movie, as they are merely titled "Symphony for Isabelle" (parts 01 to 19). It's a curious concept, because it makes navigation difficult, and is a frustrating device for those who haven't seen the film. On the flip-side, it stops you from trying to make associations with the movie and forces you to treat the music as a suite of work, or a stand-alone symphony, as alluded to in the title.

The underscore as a whole plays to Armstrong's forte of fusing traditional orchestral strings with modern techno beats, but the composer adds a new twist to this popular formula by juxtaposing some "East meets West" rhythms. With some trademark solo piano, and the always-welcome chorals of the Metro Voices, this release is not groundbreaking but is still a solid selection of funky synthesized action cues. In the absence of a symphonic release for the composer's *Moulin Rouge*, this is a more than adequate fix for Armstrong junkies until he releases his new compilation disc early next year.

—Nick Joy

The Glass House ★★★ 1/2

CHRISTOPHER YOUNG

Varèse Sarabande 302 066 282 2

11 tracks - 36:46

Christopher Young can probably score a thriller in his sleep. He certainly has the formula down: start with a beautiful and haunting piano solo, lull the viewers into a false security, and





then start up creepy “there’s something not right” music. After that point, Young usually inundates the viewers with dissonant, pounding music, before finally wrapping things up with the return of the piano theme. He doesn’t stray too far from this norm in *The Glass House*, a sub-par, late-summer thriller that’s only truly scary notion is that it got made.

Glass House’s plot has a car crash kill off a husband and wife, forcing their kids (Leelee Sobieski and Trevor Morgan) to move in with their best friends—the Glasses (Diane Lane and Stellan Skarsgård). Needless to say, the Glasses are not the perfect couple they first seem to be. If it’s true that the darker it gets, the harder it is to look through a glass house, why does this movie get more transparent as it plods along?

Since it’s obvious that the filmmakers aren’t putting any thought or originality into the film, why should Young? This doesn’t mean there’s no merit to the score. I find the score very accomplished—just not surprising. I love Young’s past piano themes (*Jennifer 8* and *Judicial Consent* are two of his best), and this one does not disappoint, especially in the title track and “This Too Shall Pass.” The score is a bit more subdued than the usual thriller, and Young incorporates a few violin solos to spice things up.

If scoring these bread-and-butter movies gives Young time and money to be able to stretch his talents on such films as *The Shipping News* and *Murder in the First*, then I hope he keeps them coming. Long after you’ve forgotten what *The Glass House* even was, this CD will be around to remind you of Young’s mastery of this genre.

—Cary Wong

Invasion of the Saucer-Men/ It Conquered the World

1957/1956 ★★★★★

RONALD STEIN

Percepto 005 • 38 tracks - 76:32

American International Pictures has seen something of a revival via a recent slew of DVDs. The “bigger” ones (featuring Vincent Price) have appeared on MGM’s “Midnite Movies” series, while others have shown up in a variety of “budget” reincarnations. While many of these films walk a fine line between cult and cheese, AIP somehow managed to get some amazing music written for the projects.

If you were a teenager in the 1950s, you may find Percepto’s foray into these two Ronald Stein scores an unbelievable treat. Other listeners will experience two worthy examples of 1950s science-fiction film scoring. Granted, it’s Herrmann’s *The Day the Earth Stood Still* and Tiomkin’s *The Thing* that provided a starting point for a decade-long string of these films. But this new Percepto disc is an important addition to the discography of genre music as well as of film music of the 1950s, and it makes an excellent companion to *FSM*’s own Gerald Fried two-disc set.

Invasion of the Saucer-Men (20 tracks - 40:42) does not purport to gain new ground musically. Instead it manages admirably to mix dramatic and comedic underscoring. From the opening “Main Title,” and its “Flight of the Bumblebee”-type music, one senses that the film is not to be taken too seriously. Other early cues are more in a Gershwin-esque style. The “Restaurant Scene” is full of what is likely wonderful “mickey-mouse” synchronization. More ominous, dramatic music appears in cues like “Flying

Saucer” and “Car Claw.” The overall sound of these and similar cues is in keeping with good 1950s dramatic scoring, perhaps filtered through a television sitcom. This score as a whole manages a nice balance of these two styles. Things do get a bit more “terrifying” as the score progresses, but even in places like “Spotlight Ladies,” there is a kind of “see-how-silly-this-is” musical gesture to close off the cue. (If this is unclear, a good reference point would be the musical approach used in Abbott and Costello’s “monster” outings.)

Anyone thinking they would be put off by ’50s sci-fi music will likely find themselves enjoying this score more than they thought. And if you enjoy most scores from this decade you will find *Invasion* in keeping with your tastes. By nature, the cues are short to underline specific actions with occasional bursts of Stein’s gorgeous “love theme” (if that is in fact what it represents—it could have come right out of *How to Marry a Millionaire*). Again, the emphasis through many of the cues is on the more comedic “mickey-mousing” elements. For example, cues like “Phone Call” could easily have been matched to a Warner Bros. cartoon. Death scenes are played up with dissonant chromatic writing, offset by an electronic organ to lend an eerie feel to the proceedings.

The “Main Title” for *It Conquered the World* (16 tracks—33:47) begins far more seriously, with an emphasis on low brass and a kind of Morse code high trumpet line in seconds. The music tends toward the expressionistic, with a long angular melody appearing first in “Lost Satellite.” Dissonant chord structures are colored with woodwind flourishes in a decidedly more complicated orchestration than that found in *Invasion*. Stein’s use of chromatic lines noodling about in upward and downward motions appears to be a common tool for highlighting tension; it is used frequently in *Invasion* as well. Indeed, the sound of many of these cues leans toward cliché, but this style of scoring no doubt does the film more justice than it deserved. Unlike its disc companion, *It Conquered the World* plays

more like a contemporary chamber orchestra piece with harsher sounds and more difficult musical language. It can get intense after a while. If anyone doubted the capability of Stein’s musical ability, this score should put those doubts to rest.

Percepto’s presentation is wonderfully transferred for both scores with generally clear sound that seldom hints at the age or condition of the masters. (There is noticeable noise in “Evacuation/Joan Attacked/Newman Killed” from *It Conquered the World*.) The notes for this Percepto release are not as detailed as their earlier Vic Mizzy compilation CD. The booklet includes an overview that focuses more on the films than the music—the musical commentary is sparse. The notes do feature many photo stills and full-color reproductions of posters and memorabilia.

Percepto is to be commended for offering this to Ronald Stein fans and sci-fi music junkies. It is not music to be listened to with half an ear; it requires concentration, especially for the more atonal *It Conquered the World*. (Please note that the CD’s four-star rating also considers its historical value and overall presentation—not necessarily its canonical place in the film music lexicon.)

—Steven A. Kennedy

Roy Webb: Classic Music for the Val Lewton Films ★★★★★

ROY WEBB

Marco Polo 8.225125 • 36 tracks - 69:53

Were John Morgan and William T. Stromberg not to exist, it would obviously be necessary to invent them, and until someone did we would be missing glacier-sized chunks of film music history that these two dedicated musicians have reconstructed and preserved over the past few years. Morgan and Stromberg are kind of like you and me: film-music nerds, gleefully digging through the childhoods that exposed them to a ton of horror movies and other black-and-white treasures that used to be broadcast at all hours on television. The only difference is that Morgan and Stromberg had the good sense to take years of musi-

cal training and hook themselves up with a first-class orchestra and an understanding record company so that they could record film scores that would probably never make it to disc in their original forms.

In this latest act of archaeology, Morgan and Stromberg tackle not only the legacy of the great film director Val Lewton but also the obscure legacy of composer Roy Webb, a guy I think most people our age get confused with Roy Budd. Working alongside the sublime but rather noisy giants of film music's Golden Age, Webb eked out a fine little career for himself by employing something rarely seen in his contemporaries: subtlety. That made him a perfect match for Lewton, whose atmospheric '40s horror films emphasized suggestion and buried sexual and psychological themes over blatant scares.

Cat People is a perfect example, twisting the werewolf legend around to deal with the suppressed sexual issues of a young woman. Webb scored the film by adapting an insistent French nursery rhyme, and his eerie, low-key score may remind some of what a heavily sedated Miklós Rózsa might have done in the same position. For the madhouse thriller *Bedlam*, Webb went in the opposite direction, providing jolly British music that plays against the dark goings-on at an English asylum. A recurring device in several of the scores is the RKO wartime fanfare, an adaptation of the opening of Beethoven's *Fifth Symphony*. This device opens *Bedlam*, *The Seventh Victim* and *I Walked With a Zombie*. *The Seventh Victim* is a more doom-and-gloom-laden score than *Bedlam*, with delicate textures for chimes and harps which add to the eerie, haunting feeling. Some oriental textures intrude frequently, along with bubbling, diabolical bassoons, all underscoring the sexual tension in an all-girl school run by lesbians. In "The Chase," Webb constructs a lively chase cue, with an ambivalent-sounding love theme that warms to build into the film's end title.

Another highlight of the album

is Webb's wonderful Scottish military theme for *The Body Snatcher*, which weaves around some more traditional monster gnashings before coalescing into a stirring finale. *I Walked With a Zombie* was one of Lewton's great achievements. Handed the god-awful title by the studio, Lewton fashioned a sophisticated horror adaptation of *Jane Eyre* with some of the most shocking and unforgettable horror imagery in cinema history. Yet Webb's score (with the exception of an unsettling male vocal chant that's as far from *The Omen* as you're likely to get) is unfailingly delicate and atmospheric.—J.B.

Man of Galilee: The Essential

Alfred Newman ★★★★★

ALFRED NEWMAN

Silva America SSD 1122

Disc One: 14 tracks - 57:23

Disc Two: 13 tracks - 57:02

Those who hunger for "original" soundtracks are likely already sneering at this offering from Silva. Though they make excellent introductions to excellent music, Silva's compilations are not known for their great performances or recordings. But those who scoff at this release may miss some superb music that, in most all of these rarely heard score excerpts, is beautifully performed.

Even though my suspicion is that these recordings are heavily edited at times, this new collection seems to have more musical breadth to its interpretations, falling more along the lines of Silva's superlative Barry recordings and compilations. This Alfred Newman set is like having the "ultimate" Newman concert in your hands.

The infamous "Fox Fanfare" kicks off disc one rather slowly, and the recessed sound of the percussion doesn't help things. This leads into "Street Scene," a studio favorite. I doubt that anyone would expect Nic Raine to beat the original, especially since its recent release on *Film Score Monthly's* Golden Age collection is so easy to jump to for comparison. But somehow the Czech ensemble manages to make this piece its own, and the listener is soon caught up in the joy of the music making. (To those who

dislike the tempo variations, it's called "interpretation"!)

As a "pops" performance it works, and is a bit livelier than the version appearing in a previous John Mauceri recording with the Hollywood Bowl (on Philips).

An album highlight is the 13-minute section of music from Newman's amazing score to *The*

Diary of Anne Frank. The standout track here is the beautifully performed "The First Kiss," but the entire *Frank* suite reminds us that this is another score deserving of a full release. *Anastasia's* "Main Theme" and the "Overture" from *The Song of Bernadette* also receive fine renditions here. The "Overture" from *The Mark of*

Buckets of Barry

A trio of re-recordings by Nic Raine reviewed

The Lion in Winter (1968)

★★★★★

JOHN BARRY

Silva Screen FILMCD353

20 tracks - 54:21

Robin and Marian (1976) ★★★★★

JOHN BARRY

Silva Screen FILMCD354

15 tracks - 45:00

The Last Valley (1970)

★★★★★

JOHN BARRY

Silva Screen FILMCD355

21 tracks - 56:40

One View...

Czech out Silva's new digital re-recordings of complete John Barry scores by the City of Prague Philharmonic. As usual, this group performs under the baton of Nic Raine, this time accompanied by David Temple conducting the Crouch End Festival Chorus. *The Lion in Winter* won Barry his third Oscar, and it's no wonder. This richly textured accompaniment to the romance between Henry II and Eleanor of Aquitaine is one of the composer's favorites. Barry employs a more diverse palette than normal, with majestic trumpet fanfares and brassy proclamations setting the scene before delving into atypical (for Barry, anyway) choral tracks. Layered with authentic Latin lyrics, the Gregorian chanting and secular anthems are exquisite. "To the Chapel" is brassy outbursts are the only real evidence of Bond-like gusto, with the majority of the disc highlighting Barry's original approach to period romance. Take "Chinon/ Eleanor's Arrival," for example, and marvel at the way

the female-led choir is seamlessly joined by male voices in a track that would be worthy of any monarchical ceremony. Only two new cues have been added to Legacy's OST, but a 15-minute suite from *Mary, Queen of Scots* (1971) provides some extra value. Though of a similar theme to *Lion*, *Mary's* musical ideas couldn't be more different, with Barry showing a mellower side through the gentle plucking of harpsichord and harp. This is a wonderful, classical package of regal scores.

Robin and Marian is the slightest of the three releases, though it's not surprising when considering that Barry had just three weeks to compose it. After director Dick Lester's composer of choice (Michael Legrand) had his score rejected, Barry was called on to perform last-minute rewrite duties. While necessity may be the mother of invention, this score can only be described as proficient. There's nothing inherently wrong with it, and it certainly differs from Korngold's frenetic *Adventures of Robin Hood* or Kamen's subsequent score to *Prince of Thieves*, but it's just not vintage. The central love theme between Robin (Sean Connery) and Marian (Audrey Hepburn) is an appealing string-heavy ode to lost passion and is echoed throughout the disc. But, of greatest interest are the dark tones saved for the Sheriff of Nottingham and his minions, with a battery of timpani and snare destroying the pastoral peace. Thankfully, Richard Shores' additional cues, which were imposed by the studio, are not tracked in, so we get 45 minutes of solid Barry. Fans will also

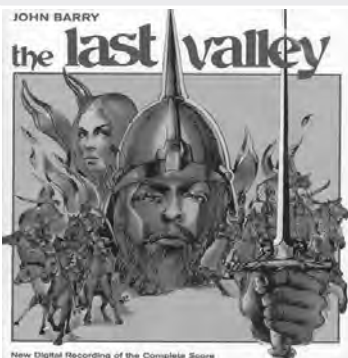
Zorro, which has appeared on earlier Silva incarnations, finds a new home on this release. The first disc finishes up with about 27 minutes of music from *How the West Was Won*, another that has appeared in some form on earlier Silva releases. It makes a great close to this disc, bringing diversity and providing a mirror image of Old

West Americana that balances the 20th-century jazz style that opened the first half of the “program.”

With the exception of the oft-recorded “Cathy’s Theme” from *Wuthering Heights*, disc two features music rarely appearing on album or in concert. The CD opens with one of my favorite

Newman chestnuts: “Conquest” from *Captain From Castile*. John Williams recorded a memorable performance with the Boston Pops a few years ago. Silva’s new version should do nicely, although there are some string problems in the higher passages (which appeared in Newman’s own recording with the Hollywood

Bowl, previously on EMI/Angel). An engineering trick minimizes this problem by pushing the strings back in the mix. Other strong points of this disc include a substantial “Overture” to *The Keys of the Kingdom* and the “Main Title” from *Nevada Smith* (which turns out to bare resemblance (continued on page 43)



appreciate that while this isn’t Barry par excellence, it’s the first commercially available release of the score, and this alone warrants its existence.

Finally, *The Last Valley* is a relatively unknown treat that deserves to be discovered. It begins by launching into strident “Main Titles” that blend soaring male chorus with accelerating snare percussion and full orchestral intervention. After *Robin and Marian*’s monothematic structure, *The Last Valley* is a delight, boasting a handful of distinctive themes. The 12-page booklet and liner notes are particularly useful for those unfamiliar with this obscure film: James Clavell’s tale of rape and pillaging in the 17th century’s 30 Years’ War. Harsh Germanic text is chanted over understated woodwind, and as with *The Lion in Winter*, Barry employs male and female choirs to represent different motifs. The men are the barbarian hordes, the ladies the yielding valley people, each struggling for dominance as the two cultures clash. Compared to *Robin and Marian*’s three-week schedule, *The Last Valley*’s six-month gestation period must have been a luxury for Barry, and he spent his time well. The score is fully developed, with every note making an impact. In the absence of

original manuscript, kudos must go to Silva for reconstructing the score by use of LP and DVD alone. And in the absence of precise notation, the orchestrators have taken the opportunity to “up” the tempo in some cues, while also maximizing the exposure of the a cappella choir. Ten of the tracks were previously unrecorded, and this additional 20 minutes make this complete score a must buy.

Barry might have had a renaissance with *Out of Africa* and *Dances With Wolves*, but his greatest work was arguably some 15 years earlier. Take the opportunity to discover or revisit the composer who is so much more than James Bond’s man with the golden piano. —N.J.

...And Another View

The *Lion in Winter* is one of several historical scores John Barry wrote in the 1960s and ’70s that Silva Screen has gamely gone about re-recording (the others are *Zulu*, *The Last Valley*—possibly the best of them—*Robin and Marian*, and *Mary, Queen of Scots*, a suite of which is included on this disc). They’re all terrific with great melodies and dynamic punch as only John Barry can deliver—his simplicity of form allows his most emphatic gestures to deliver their blows with an

authority unmatched by any other composer, except Bernard Herrmann, who also used a “cellular” approach.

The Lion in Winter is an acclaimed historical film with a stellar cast (Peter O’Toole, Katharine Hepburn, Anthony Hopkins, and even a young Bond-to-be, Timothy Dalton) about King Henry II’s deliberations for his successor to the throne. Barry, then known largely for the Bond films, blew away critics by delivering a spectacular score with haunting choral work; he likes to say that people thought this was a departure for him, when in reality he considered the Bond films the departure from his natural interests. It’s lovely music, miles apart from traditional historical epic scores by North and Rózsa, which are also excellent, but more ornate and layered. In Barry’s simpler approach there’s less distance between the gesture and the intended dramatic result, but his music is no less powerful.

The original soundtrack to *The Lion in Winter* has been on CD twice before, from Varèse Sarabande and Sony Legacy (take your pick—they’re essentially the same). Silva’s new recording with Nic Raine (Barry’s frequent orchestrator) conducting the City of Prague Philharmonic, and David Temple

conducting the Crouch End Festival Chorus (from London), is labeled the complete score, but it’s only a shade longer—38:22 to the OST’s 36:41. The two new cues are “Richard’s Joust/Geoffrey’s Battle” (similar to another cue in the score, “Media Vita in Morte Sumus”) and “Fanfare for Philip/The Great Hall Feast.” But it feels like a much different album because the tracks have been resequenced into chronological order.

I do not really like Silva Screen’s Prague recordings. They feel loose and rushed compared to the original recordings, which were done with larger budgets for use in the film. Their new Alfred Newman album is horrendous. However, their Barry recordings have been among their best, no doubt due to Raine’s involvement and the less challenging nature of the music technically—although I saw Barry do umpteen takes and mixes of his end title from *Playing by Heart*, so his presence as conductor/supervisor is extremely relevant to his recordings. Silva’s *Lion in Winter* recording is pretty good, although it doesn’t help that the opening moments in the original soundtrack use a Moog synthesizer for the two-note, minor-third bass line—period electronics are always hard to replicate, and Silva does it with traditional timpani. Silva’s album has better acoustics than the original soundtrack, with its cavernous echoes, and is nicely packaged and annotated. The 16:09 bonus suite from *Mary, Queen of Scots* (1971; original still only available on LP), a softer score with a lovely main theme, is a nice companion.

—Lukas Kendall

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NEW RELEASE:

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John Goldfarb, Please Come Home!
 JOHNNY WILLIAMS
 Film released: 1965
 Studio: 20th Century Fox
 Genre: Comedy
 Silver Age Classics
 CD released: Dec. 2001
 Stereo • 71:32
 This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! \$19.95



□ Vol. 4, No. 14

The Illustrated Man
 JERRY GOLDSMITH
 Film released: 1969
 Studio: Warner Bros.
 Genre: Sci-fi/Anthology
 Silver Age Classics
 CD released: Sept. 2001
 Stereo • 42:02
 The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. \$19.95



□ Vol. 4, No. 10

Voyage to the Bottom of the Sea
 PAUL SAWTELL & BERT SHEFTER
 Song by Russell Faith,
 Perf. by Frankie Avalon
 Film released: 1961
 Studio: 20th Century Fox
 Genre: Sci-fi/Irwin Allen
 Silver Age Classics
 CD released: July 2001
 Stereo • 55:55
 Sawtell/Shafter composing team provide thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched Irwin Allen's hit TV show. \$19.95



NEW RELEASE:

□ Vol. 4, No. 17
Broken Lance
 LEIGH HARLINE
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Dec. 2001
 Stereo • 38:41
 Disney's workhorse composer from the '30s (Pinocchio) provides a dark, rich Americana score to this adaptation of King Lear set in the American West. \$19.95



□ Vol. 4, No. 13

The Bravados
 ALFRED NEWMAN & HUGO FRIEDHOFFER
 Film released: 1958
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Sept. 2001
 Stereo (some bonus tracks in mono) • 69:34
 Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). \$19.95



□ Vol. 4, No. 9

Between Heaven and Hell/Soldier of Fortune
 HUGO FRIEDHOFFER
 Films released: 1956/55
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Golden Age Classics
 CD released: July 2001
 Stereo • 73:00
 A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. \$19.95



□ Vol. 4, No. 16

The World of Henry Orient
 ELMER BERNSTEIN
 Piano Concerto by Kenneth Lauber
 Film released: 1964
 Studio: United Artists
 Genre: Comedy/Drama
 Silver Age Classics
 CD released: Nov. 2001
 Stereo • 40:32
 Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. \$19.95



□ Vol. 4, No. 12

Moritur/Raid on Entebbe
 JERRY GOLDSMITH/DAVID SHIRE
 Films released: 1965/77
 Studio: 20th Century Fox
 Genre: WWII/Espionage (feature)/Docudrama (TV)
 Silver Age Classics
 CD released: Aug. 2001
 Stereo (Moritur)/Mono (Entebbe) • 57:50
Moritur (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. \$19.95



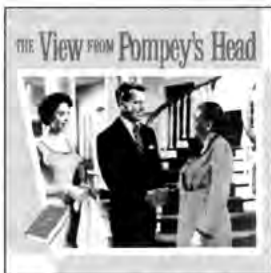
□ Vol. 4, No. 8

Room 222/Ace Eli and Rodger of the Skies
 JERRY GOLDSMITH
 Films released: 1969/73
 Studio: 20th Century Fox
 Genre: Sitcom (TV)/Americana Comedy (feature)
 Silver Age Classics
 CD released: June 2001
 Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. \$19.95



□ Vol. 4, No. 15

The View From Pompey's Head/Blue Denim
 ELMER BERNSTEIN/BERNARD HERRMANN
 Films released: 1955/1959
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age Classics
 CD released: Nov. 2001
 Stereo • 75:15
 This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). \$19.95



□ Vol. 4, No. 11

The Best of Everything
 ALFRED NEWMAN
 Song by Newman & Sammy Cahn, Perf. by Johnny Mathis
 Film released: 1959
 Studio: 20th Century Fox
 Genre: Drama/Romance
 Golden Age Classics
 CD released: Aug. 2001
 Stereo • 71:14
 Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. \$19.95



□ Vol. 4, No. 7

A Man Called Peter
 ALFRED NEWMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Religious/Biography
 Golden Age Classics
 CD released: June 2001
 Stereo • 58:14
 Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. \$19.95



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□ Vol. 4, No. 6
**The French Connection/
French Connection II**
DON ELLIS

Film released: 1971/75
Studio: 20th Century Fox
Genre: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (II/
Stereo (II)) • 75:01
Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) somewhat more traditional. \$19.95



□ Vol. 4, No. 1
**Conquest of.../
Battle for the Planet
of the Apes**
TOM SCOTT/
LEONARD ROSENMAN
TV Theme by
LAO SCHIFRIN

Film released: 1972/1973
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (Conquest)/Stereo (Battle) • 74:44
Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). \$19.95



□ Vol. 3, No. 6
**The Undefeated/
Hombre**
HUGO MONTENEGRO/
DAVID ROSE

Film released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33
Western doubleheader:
The Undefeated (starring John Wayne, 47:33) is accessible and symphonic. *Hombre* (starring Paul Newman, 21:30) is moodier, sensitive—a quiet gem. \$19.95



□ Vol. 4, No. 5
The Egyptian
ALFRED NEWMAN &
BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06

At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. \$19.95



VOLUME 3
□ Vol. 3, No. 10
**Beneath the
12-Mile Reef**
BERNARD HERRMANN
Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06

Fantastic Herrmann undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. \$19.95



□ Vol. 3, No. 5
**A Guide for the
Married Man**
JOHNNY WILLIAMS
Title Song Perf. by
The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

Vintage "Johnny" Williams score is his most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. \$19.95



□ Vol. 4, No. 4
Untamed
FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical
Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43

19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. \$19.95



□ Vol. 3, No. 9
**The Stripper/
Nick Quarry**
JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama (feature)/
Action (TV)
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono
(Nick Quarry) • 73:35

Early Goldsmith feature score (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Nick Quarry* (10:27) is a TV rarity—sounds like *Flint* music. \$19.95



□ Vol. 3, No. 4
Tora! Tora! Tora!
JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. \$19.95



□ Vol. 4, No. 3
**The Towering
Inferno**
JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros.
& 20th Century Fox
Genre: Disaster/
Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31

Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. Not Available.



□ Vol. 3, No. 8
From the Terrace
ELMER BERNSTEIN
Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Silver Age Classics
CD released: Dec. 2000
Stereo • 71:27

Paul Newman/Joanne Woodward soap opera features tuneful, romantic features by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. \$19.95



□ Vol. 3, No. 3
**Beneath the Planet
of the Apes**
LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

Second Apes picture gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). \$19.95



□ Vol. 4, No. 2
**How to Marry a
Millionaire**
ALFRED NEWMAN &
CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/
Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03

Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. \$19.95



□ Vol. 3, No. 7
Batman
NELSON RIDDLE
Theme by NEAL HEFTI
Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000
Mono • 65:23

Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. \$19.95



□ Vol. 3, No. 2
The Omega Man
RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. \$19.95



□ Vol. 3, No. 1

Take a Hard Ride
JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. \$19.95



□ Vol. 2, No. 5

Prince of Foxes
ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical
Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. \$19.95



VOLUME 1

□ Vol. 1, No. 4

**The Return of Dracula/
I Bury the Living/The
Cabinet of Caligari/
Mark of the Vampire**
GERALD FRIED
Films released:
1958/58/62/57
Studio: United Artists/
20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999

Mono • Disc One: 61:06 Disc Two: 73:20 Composer of Star Trek's "Amok Time" gets 2CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. \$29.95



VOLUME 2

□ Vol. 2, No. 9

**The Flim-Flam Man/
A Girl Named Sooner**
JERRY GOLDSMITH
Film released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/
Americana (feature/TV)
Silver Age Classics
CD released: Jan. 2000
Stereo (Flim-Flam)/
Mono (Sooner) • 65:20

A rural Americana doubleheader: *The Flim-Flam Man* (34:37) stars George C. Scott as a Southern con man; *A Girl Named Sooner* (30:43) is smaller, sensitive TV movie score. \$19.95



□ Vol. 2, No. 4

Monte Walsh
JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 bonus track in
stereo) • 61:51

Lee Marvin revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. \$19.95



□ Vol. 1, No. 3

Fantastic Voyage
LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score by Leonard Rosenman; one of his signature works. Symphonic yet thrillingly bizarre. \$19.95



□ Vol. 2, No. 8

Rio Conchos
JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo
(combination) • 75:28

Early Goldsmith western score is presented in complete form (55:43) in mono, with selected cues repeated in stereo. Also includes delightfully bizarre vocal version of the main theme. \$19.95



Vol. 2, No. 3

Prince Valiant
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical
Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. \$19.95



□ Vol. 1, No. 2

**The Paper Chase/
The Poseidon
Adventure**
JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/
Irwin Allen Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono
(combination) • 75:53

The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). \$19.95



□ Vol. 2, No. 7

**All About Eve/
Leave Her to
Heaven**
ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (two tracks in
stereo) • 44:19

All About Eve is a cinema masterpiece; Newman's complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. \$19.95/\$14.95



□ Vol. 2, No. 2

**Patton/The Flight
of the Phoenix**
JERRY GOLDSMITH/
FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/
Disaster-Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24

Patton (35:53) is complete original soundtrack to WWII biopic classic with famous march. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. \$19.95



□ Vol. 1, No. 1

**Stagecoach/
The Loner**
JERRY GOLDSMITH
Film released: 1936/1965
Studio: 20th Century Fox
Genre: Western
(feature/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/
Mono (Loner) • 45:25

Stagecoach is gentle Americana score for remake of classic western. *The Loner* is Goldsmith's theme and two episode scores for short-lived Rod Serling western series. \$19.95



□ Vol. 2, No. 6

The Comancheros
ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John
Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." \$19.95



□ Vol. 2, No. 1

100 Rifles
JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono
(combination) • 77:08

Burt Reynolds/Raquel Welch dud gets explosive western score by Goldsmith, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. \$19.95



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has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch

Fully restored, limited availability!
The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

Lalo Schifrin's slugfest—expanded!
Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist

The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

MUSIC FROM RETROGRADE!



The Taking of Pelham 1-2-3

Ride this killer '70s groove!
Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**



Deadfall

Catch John Barry '60s vibe!
First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party

30th anniversary collector's edition
From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by *Mad Magazine* alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

EXCLUSIVE VIDEO!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Robbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. NTSC (U.S. Format) **\$19.95**
PAL (European Format) **\$19.95**

BOOKS FOR COMPOSERS

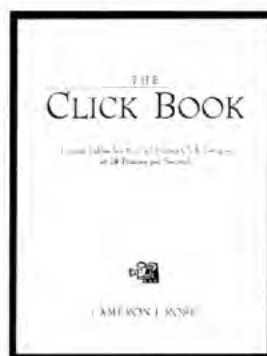


Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell
Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossy terms and resources. Silman-James Press. 112 pp., softcover. **\$12.95**

SHIPPING INFO

CDs/video: \$3 first item, \$1.50 each additional U.S./Canada. \$5 first item, \$3 each add'l rest of world. Books: \$5 each U.S./Canada, \$10 rest of world. Backissues: Shipping FREE within U.S./Canada, \$5 rest of world per order.



The Click Book

Comprehensive timing tables for synchronizing music to film
Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempo. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. **\$149.95**



NEW Updated Edition! 2001 Film/TV Music Guide

From the Music Business Registry
Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**



BOOKS FOR MUSIC LOVERS



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith
The second edition of FSM's market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



Music from the Movies

2nd Edition by Tony Thomas
The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—it hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiemkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

by Michael Schelle
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover

\$19.95



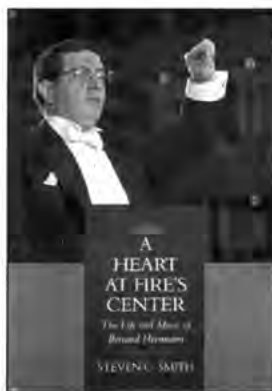
The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to exploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover.

\$24.95

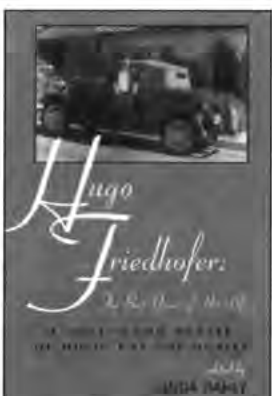
A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith
The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann



and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover.

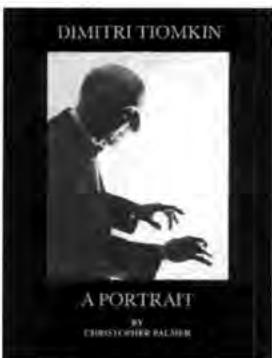
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Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas
This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover.

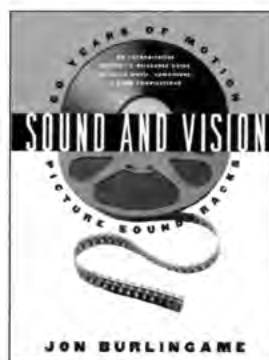
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Dimitri Tiomkin: A Portrait
by Christopher Palmer
This 1984 book by the late Christopher Palmer is the authoritative study of leg-

endary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates.

\$24.95



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame
Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover.

\$18.95



Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein
A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and

more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies.

\$18.95



Film Composers Guide: Year 2000 fifth edition

Compiled and edited by Vincent J. Francillon
This is the ultimate resource for finding out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail for \$55; FSM special offer:

\$39.95



Overtones and Undertones: Reading Film Music

by Royal S. Brown
This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc

Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press, 396 pp., softcover.

\$24.95



The Music of Star Trek: Profiles in Style

by Jeff Bond
This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing, 224 pages, softcover, illustrated.

\$17.95

BACK ISSUES OF FSM

VOLUME ONE, 1993-96

24 pp. unless noted.
Asterisk (*) indicates photocopies.
* #30/31, Mar. '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang, the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
#32, Apr. '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
* #33, May '93 12 pp. Book reviews, classical/film connection.
* #34, Jun. '93 16 pp. Goldsmith SPFM award dinner, orchestrators & what they do, *Lost in Space*, recycled Herrmann, spotlights on Chris Young, *Pinnocchio*, Bruce Lee film scores.
* #35, Jul. '93 16 pp. Tribute to David Kraft, John Beal Pt. 1, scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
* #36/37, Nov. '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, clas-

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sic corner, fantasy film scores of Elmer Bernstein.

* #38, Oct. '93 16 pp. John Debnay (seaQuest DSV), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.

* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* #41/42/43, Mar. '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitano & Randy Miller (Heaven & Earth), Rachel Portman, Ken Darby, *Star Wars* trivia/cue sheets; sexy album covers; music for west-erns; '93 in review.

* #44, Apr. '94 Joel McNeely, Poledouris (On Deadly Ground); SPFM Morricone tribute & photos; lots of reviews.

* #45, May '94 Randy Newman (Maverick), Graeme Revell (The Crow); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Limer Notes, book reviews.

* #46/47, Jul. '94 Patrick Doyle, Newton Howard (Wyatt Earp), John Morgan (restoring Hans Sattler scores), Tribute to Henry Mancini, Michael Nyman music for films, collectible CDs.

* #48, Aug. '94 Mark Mancina (Speed); Chuck Cirino & Peter Rotter; Richard Kraft advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

* #49, Sept. '94 Hans Zimmer (The Lion King), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

* #50, Oct. '94 Alan Silvestri (Forrest Gump), Mark Isham: sex & soundtrack sales; Lalo Schiffrin in concert, Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

* #51, Nov. '94 Howard Shore (Ed Wood), Thomas Newman (Shawshank Redemption), J. Peter Robinson (Craven's New Nightmare), Lukas's mom interviewed; music of Heimat, Star Trek: promo.

* #52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, StarGate liner



notes, Shostakovich Anonymous.

* #53/54, Feb. '95 Shaiman Pt. 2, Dennis McCarthy (Star Trek); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

* #55/56, Apr. '95 Poledouris (The Jungle Book), Silvestri (The Quick and the Dead), Joe Lo Duca (Evil Dead), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

* #57, May '95 Goldsmith in concert,

A HOLIDAY SPECIAL—AND STORE NEWS

This holiday season, we are doing something we have never, ever done before: reducing the price on one of our CDs. *All About Eva* is marked down 25% from \$19.95 to \$14.95. This offer is good through January 31, 2002. (See the column at right for other deals.)

In other store news, unbelievably *The Towering Inferno* is Sold Out in only eight months. We regret not offering advance warning through *FSM*; the sales caught us by surprise, and when we announced on our website that only a handful were left, they were quickly gobbled up.

However, in case you are wondering, other limited supplies are *The Omega Man* (less than 150 left) and *The Poseidon Adventure* (less than 350 left). Other titles are in limited quantities, but with more than enough in stock for the next few months. We will provide more information in a future issue of *FSM*.

Finally, don't forget that we offer gift subscriptions and are standing by to process gift orders as well. We are happy to accept gift orders and ship them on your behalf, complete with your message and identification. Please write on the order form or a separate piece of paper the name and address of the gift recipient, and any note we should include. We're standing by! Visit our website for easy internet checkout: www.film_scoremonthly.com.

Happy holidays! And thanks for your continuing support!

Bruce Broughton (Young Sherlock Holmes), Miles Goodman interviewed, '94 Readers Poll, Star Trek overview.



* #58, Jun. '95 Michael Kamen (Die Hard), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* #59/60, Aug. '95 48 pp. Sex Sells Top (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.

* #61, Sept. '95 Goldenthal (Batman Forever), Kamen Pt. 2, Chris Lennertz (new composer), Star Trek: The Motion Picture, classical music for soundtrack fans.

* #62, Oct. '95 Danny Elfman Pt. 1, John Elman (The Usual Suspects), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.

* #63, Nov. '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on GoldenEye, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

* #64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording House of Frankenstein.

* #65/66/67, Mar. '96, 48 pp. T. Newman, Toru Takemitsu, Robotech, Star Trek. Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Holy Sound")

* #68, Apr. '96 David Shire's The Taking of Pelham One Two Three; Carter Burwell (Fargo), gag obituaries, Apollo 13 promo/bootleg tips

* #69, May '96 Music in Plan 9 from Outer Space, Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

* #70, Jun. '96 Mancina (Twister), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

* #71, Jul. '96 David Arnold (Independence Day), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.

* #72, Aug. '96 Ten Best Scores of '90s, Thomas Newman's The Player, Escape from L.A., conductor John Mauceri, reference books, Akira Ifukube CDs.

* #73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter. Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

* #74, Oct. '96 Action Scores in the '90s: Cinematic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, Nov. '96 Barry: Cinematic Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* #76, Dec. '96 Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (Last Man Standing); Andy Dursin's laserdisc column, Lukas's reviews.

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan./Feb. '97 Star Wars issue: Williams interview, behind the Special Edition CDs, commentary, cue

editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: (The Simpsons); promotional CDs: Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: Poltergeist, Mars Attacks!, Rosewood,

more; Lukas's & Bond's review columns. Vol. 2, No. 4, Jun. '97 Elfman (Men in Black), Promos Pt. 2, Martin Denny and Exotica, Lady in White, the Laserphile on DVDs, Brian May obit, The Fifth Element reviewed.



* Vol. 2, No. 5, Jul. '97 Goldenthal (Batman & Robin), Mancina (Con Air, Speed 2), George S. Clinton (Austin Powers), ASCAP & BMI awards; plus: Crash, Lost World.

* Vol. 2, No. 6, Aug. '97 Schiffrin (Money Talks), John Powell (Face/Off), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

* Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (interview: Peacemaker), Marco Beltrami (Scream, Mimic), Curtis Hanson (L.A. Confidential); Laserphile; Bender: Film Music as Fine Art, Recordman.

* Vol. 2, No. 8, Oct. '97 Poledouris (Starship Troopers), Shore (Cop Land, The Game), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

* Vol. 2, No. 9, Nov./Dec. '97 Arnold (Tomorrow Never Dies), John Frazee (Alien Resurrection), Neal Hetti (Interview), U-Turn & The Mephisto Waltz, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp.



Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (Star Wars to Amistad), Michael Danna (The Sweet Hereafter), Titanic's music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc

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REVIEWS

* **Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (Interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic* Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Last in Space*), David Arnold (*Godzilla*), Inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3; Score



Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

* **Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*),



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Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Miral (*Ronin*), Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

VOLUME FOUR, 1999

48 pp. each

* **Vol. 4, No. 1, Jan. '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TV sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, STMP CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s: DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Electron*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*; more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

* **Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jacelyn Pook); analysis (*Eyes Wide Shut*); review (Kubrick

compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

VOLUME FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, *Laserphile*.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Dunning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist. *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt. I.



Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; The *Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); Final installment of Goldsmith Buyer's Guide, more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Debut of Session Notes: They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews: Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; *Laserphile* (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP: *The Goonies*



Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tarr Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*). *Back to the Future* retrospective; and the usual stuff, too.

VOLUME SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); *Total Recall* redux; more.

Vol. 6, No. 2, Feb. '01 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); *3000 Miles to Graceland* (George Clinton); Douglass Fake of Intrada interviewed; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: How the RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01 King of the World: The James Horner Buyer's Guide Part 1; Downbeat: *The Mummy Returns* and *Swordfish*; Yabba Dabba Crew—A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*

Vol. 6, No. 5, June '01 Sergei Prokofiev Tribute: The Man, The Music, The Films; Friedhofer and Fox; Egon, Your Music: A *Ghostbusters* retrospective; Jeff Danna and Ryan Shore in Downbeat; John Bender reports on the *Chiller* Convention, and plenty of reviews.

Vol. 6, No. 6, July '01 A Whole Different Animal: Danny Elfman's new take on *Planet of the Apes*; Hans Across America: Zimmer on *Pearl Harbor* and his latest concert CD; James Horner Buyer's Guide Part 2; Elliot Goldenthal (*Final Fantasy*) Howard Shore (*The Score*), John Williams (A.I.) and more.

Vol. 6, No. 7, August '01 The King of Hip: Quincy Jones Part 1; A Spectacular Spectacular (*Moulin Rouge*); John Morgan on Reconstructing Golden Age Scores; Downbeat Deluxe: Schiffrin, Jones, Diamond and Debney; Musical Mellifluousness in Score Internationale, Random Play and more.



Vol. 6, No. 8, September '01 The Madman and His Muse: Angelo Badalamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); The King of Hip 2 (Quincy Jones retrospective); Earle Hagen: He Wrote the Book; Halloween DVDs; more.

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How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 35)

to *Airport*). There are also 10-plus minutes of strong music from *The Razor's Edge*.

The "premiere" recording of the symphonic cantata, *Man of Galilee* concludes disc two. This piece is basically Ken Darby's adaptation of Newman's music for *The Robe* and *The Greatest Story Ever Told*. It provides an interesting conclusion to this "concert" album. Since both scores are currently available, this recording is more of a musical curiosity or a quick way to sample these works. It receives a fine performance, but there are occasional intonation problems in the highest range of the sopranos (this may be a compositional problem in some cases). Also a small irritant: the choir is mixed as though it's standing in front of the orchestra, instead of in back where they'd be in concert. I don't think the text is the focal point here for this piece—a better blend of chorus and orchestra would have been preferable. This strangely mixed approach does, however, allow you to examine Newman's choral writing—or is it Darby's choral writing?

While many would argue over the "essentialness" of several of the choices here, you cannot deny the savvy and care of the selections overall. This is the kind of collection your average film music browser might pick up and try out. It's what some might call a "gateway" release, opening the door to an appreciation and potential interest in other great music by the composer. In fact, this kind of marketing technique may be why Silva repackages many of their releases into different compilations. Those of us who love film music just get stuck with repeated recordings—but we are the exception, no doubt. This CD makes an excellent companion to the Gerhardt recording and would also make a great gift to introduce someone to Alfred Newman's music. Of the music included here, the selections from *The Diary of Anne Frank*, *Anastasia*, *The Keys of the Kingdom*, *Nevada Smith* and *The Razor's Edge* are surely worth the price of the set.

The album's booklet continues in the style of previous Silva com-

pilations, with picture title and year of release, chief stars and a brief synopsis. There is, unfortunately, less musical commentary than in some earlier releases. But helpful texts for *Man of Galilee* are included.

—S.A.K.

Amélie ★★★★★

YANN TIERSEN

Virgin 0724381079027 • 20 tracks • 54:26

Admit it, you said: "Yann who?" And to be fair, unless you are a devoted follower of Euro films, this French composer is likely an unknown commodity. But once you've spun this jolly disc in your CD player, you'll likely be clamoring for the artist's entire back catalog within the hour.

The latest film from Jean-Pierre Jeunet (*Delicatessen*, *City of Lost Children* and *Alien Resurrection*), *Amélie* is a wonderful, life-affirming movie set in a fantasy Paris, not a million miles (well, the same place actually!) from *Moulin Rouge*. Once again, overly stylized sets compete with manic characters in an art-house tale of a young girl's search for true love in the world's most romantic city. And in the same way that *Amélie*'s traditional ideals struggle to find relevance in modern France, so too does Tiersen's postmodern score veer between sideshow accordion and contemporary instrumentation, eschewing reality for gaudy carnival melodies.

Never has a composer so deserved the accolade "eclectic." Tiersen is a veritable one-man band, playing everything from toy piano to mandolin, piano and bass guitar. Just when you think you've tied down his sound, he shifts tracks to another means of expression. And while the "J'y Suis Jamais Allé" theme is reminiscent of fellow countryman Gabriel Yared's *Betty Blue*, other tracks could have been lifted from the repertoires of Nyman ("L'Autre Valse d'Amélie" echoes *A Zed and Two Noughts*) and Glass (for the minimalist staccato chords).

But I don't mean to suggest that Tiersen is derivative. Far from it. Because his sound is so unique, I use comparisons merely as yardsticks or points of reference. As if to prove how he can switch between instruments and styles, Tiersen even offers us three ver-



sions of the same theme ("La Valse d'Amélie") on piano, full orchestra and accordion. This simple motif will eat its way into your psyche, and works while stand-alone or as part of a mixture of rich tumbling textures. At the other end of the scale (pun intended!), "Comptine d'un Autre Été: L'après Midi" is a divine piano solo, boasting a repetitive bass line augmented with frenetic sliding up the scales.

A number of tracks are taken from Tiersen's previous non-soundtrack albums, and it was while listening to an existing recording that Jeunet fell in love with the composer's joie de vivre. Two additional period cues from the 1930s add authenticity to the disc, though are hardly essential and either unintentionally interrupt the narrative of Tiersen's sequencing or provide brief interludes, depending on how you find them.

How refreshing it is to discover this infectious Gallic treat; a confection that genuinely offers a certain je ne sais quoi.

—N.J.

Amélie won the World Soundtrack Award for Best Original Score (see www.worldsoundtrackawards.com).

Ghosts of Mars ★★ 1/2

JOHN CARPENTER

Varèse Sarabande 302 066 286 2
12 tracks • 43:00

I happen to enjoy John Carpenter's scores. I even bought the CD to *Escape From L.A.*—despite the woefully misbegotten film for which it was written and the lackluster Shirley Walker cues that monopolized the disc—for the few Carpenter cues it contains. I just like the guy's music, even the oh-so-similar strains of *Halloween III* and *Christine*. There's a punchy simplicity to his scores that hits the mark.

Alas, *Ghosts of Mars* misses that mark, for the most part. The direc-

tor/composer's latest offering hovers somewhere in a red void of techno-metal that buries coherent themes in overbearing ornamentation. Carpenter's trademark synthesizer becomes mere underpinning here, mainly acid-mix fuzztones that dwell somewhere beneath the wailing scales and power chords of unfortunately named guest artist Anthrax.

I must admit that I haven't yet seen the film, so I can't explain how the music, while somewhat tedious in itself, works for the picture. Carpenterian (forgive me) tidbits pop up here and there, usually for the opening 10 seconds of a cue, before the *chunka-chunka-chunka* riffs kick in. Now, there's nothing wrong with this kind of thing; I mean, it's not *awful*, and I like banging my head as much as the next guy, but as a score this effort falls short.

A few cues stand out: "Dismemberment Blues," which opens on a minor-keyed synth statement blessedly reminiscent of Carpenter's earlier work. Metal-mode takes over halfway through this one, as well, but at least it's more or less in accompaniment to the original theme. The title cue isn't bad, opening on a funky four-note bass motif, with upper-register synth chords creeping in and fine guitar work by the legendary Steve Vai. "Power Station" is good as well, with a decent guitar lick by Scott Ian adding flavor to the stew. At times, one gets a taste of something akin to *Prince of Darkness* on steroids, but overall it's pretty generic stuff.

You can't blame the guy for experimenting with a new sound. And, dammit, even as I sit here writing a review saying that it's mostly lousy, I'm listening to the thing for the third time, toes a-tapping. Grows on you, I guess. A note to Carpenter, if he's reading this: You got me again. It's not that bad...but I'll still take the Coupe de Villes over this any ol' day.

Note: The sleeve gets a few demerits in my book for containing a spoiler-iffic cue title. I hate that. A cue entitled (*censored to preserve surprise*) leaves no doubt whatsoever as to what happens to (*same here*) in the film.

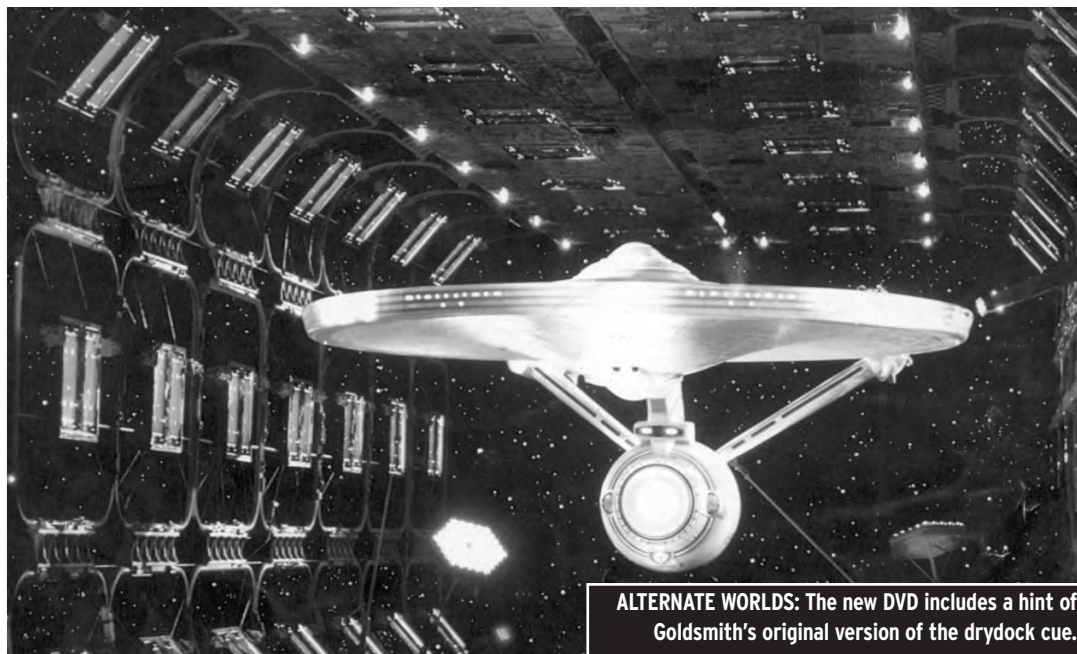
—Chris Stavrakis

FSM

Star Trek: The DVD Refit

The viewing adventure is just beginning.

by Jeff Bond



ALTERNATE WORLDS: The new DVD includes a hint of Goldsmith's original version of the drydock cue.

Chuck Michael—which employs sound effects originally created for but never used in the movie. In addition, sound effects from the Paramount *Star Trek* library were used to create a less jarring transition from the sonic world of the original series to the movies. Equally crucial was the remix of Jerry Goldsmith's Oscar-nominated and now legendary score, which more than 20 years later remains the most critically praised element of the original movie. Matessino, who had worked on the restoration of John Williams' *Star Wars* scores for their expanded editions on RCA in the wake of the Lucasfilm Special Editions, focused much of his work on reassembling Goldsmith's *Star Trek: TMP* music, a task rendered much easier by Paramount's superb archiving of the original elements. "As with all of the elements we had brought in on *Star Trek*, everything was archived and stored in pristine condition by Paramount," Matessino says. "All of the negative trims, all of the effects, everything had been archived and thoroughly cataloged by the time *The Next Generation* started, so they knew that they could, if needed, draw an effect for the new series. I went through everything, 90-some-odd boxes of film, and the score was pristine—37 reels of 24-track tape which was every single thing that was recorded; not just selected takes. It needed to be wound out and back on a machine so it wouldn't be sticky, and the heads [needed to be] cleaned before it was played, but it played beautifully and was in perfect condition."

The Digital Machine

The original 1979 *Star Trek: TMP* soundtrack LP was identified as a digital recording, making it ostensibly the first digitally recorded soundtrack album to be released in the U.S. (although the LP for John Barry's *The Black Hole* soundtrack album advertised itself as the first digital soundtrack). However, as Matessino points out, that designation is somewhat misleading. "They knew which tracks were going to go on the soundtrack album and there was a digital recorder there for those cues and only for those cues. And halfway through they abandoned it, so really only half of the album was recorded digitally. They did a direct two-track mixdown digitally for the album, but they weren't thoroughly pleased with it on some of the cues. There's really no way to tell what's digital on the album; they could have combined things and there's really no record of what was done. All Jerry told me was that they were recording digital for the album and stopped halfway through."

Part of the process of laying in the restored soundtrack for the enhanced new version of *Star Trek: The Motion Picture* involved replacing some of the original film takes with takes

When *Star Trek: The Motion Picture* was released in December of 1979, it was received with mixed feelings both by its fans and by its director, veteran filmmaker Robert Wise. Faced with a crushing post-production deadline (due in large part to the departure of a key special effects provider late in the process), Wise and his

production team finished the film in one of the most pressurized and unforgiving environments possible, delivering a wet print of the finished film for its Washington, D.C., premiere literally moments before it was to be projected to its audience.

Theaters around the country got their prints with not much more time to spare. And while the film was technically finished, Wise was so unhappy with many of the artistic choices he was forced into by the rushed schedule that he virtually stopped talking about the movie for two decades after it was released. Now, for the first release of *Star Trek: The Motion Picture* on DVD, Wise and a creative team that included producers Michael Matessino and David C. Fein, special effects supervisor Daren R. Dochterman, and CGI artists from Foundation Imaging have gone back to the original film and used their resources to restore the original vision of Wise and his collaborators from 1979 in an unprecedented act of film restoration. While

rejiggering classic movies with the benefit of 20/20 hindsight has been increasingly common since George Lucas tampered with his own *Star Wars* trilogy in a series of "Special Editions," the *Star Trek: TMP* DVD marks the first time that an essentially unfinished film has been completed under the supervision of its original director using contemporary CGI technology.

Even more important, Matessino, Fein and Dochterman were determined to enhance and alter many of the film's original special effects in order to recreate what the filmmakers had intended to do, and would have done, had they had the luxury of a normal post-production window in which to work. All of the film's new special effects have been based on storyboards and production paintings that were created for the film in 1979 but were never inserted into the movie due to the time crunch.

Just as important as the film's visual enhancement is the retooling of its sound mix—undertaken by sound effects editor

from the album. Fans will notice this right as the movie starts as the familiar downbeat of the *Star Trek* march opening (which in the original film was more spare and snare-drum driven) is replaced with the heavier, more potent album take. “The album take of the main title is now the one in the movie,” Matessino acknowledges. “That’s not one take, either; it’s a combination of two takes. Because of the time involved, the sound editors on the

picture and then put the score in later, but we had a couple of interesting advantages. Bob Wise, knowing what kind of crunch they were in, knew there wasn’t time to do the sound work that the movie should have. The reason for that is that sound effects editors don’t work until the picture is locked, and the problem here is the second the picture was locked they made prints and there was no time for the sound effects editors to work. So he had told

you now have a five-minute scene and you say, ‘Okay, that scene’s done.’ And then four weeks later you get all of your V’ger flyover shots in from John Dykstra and you drop those into the holes and say that scene’s done. But you don’t realize that those scenes are going to run consecutively and make a 10-minute sequence out of your 130-minute movie. Not until you watch it all the way through do you realize this is too long and you need to tighten



film and the people putting together the album could not work with the same material because they both had to get done at the same time. So they gave a set of takes to the album people and a set of takes to the movie people, and the ones Jerry liked better were the album takes because you would hear them more discretely, so we went back in a few instances to those preferred takes.”

Before Matessino laid in any music, however, he had to go through 37 reels of tape. “The source was all analog, the original 24-track,” he says. “We took the 37 reels of 24-track and had all of them transferred to digital from beginning to end. Having that original first-generation quality preserved digitally, the 24-tracks were mixed to a 5.1 mix of just the selected takes that we needed, and that was done by Michael McDonald at Private Island Trax. Then we used the 5.1 mix to remix the picture, and the first thing I did was analyze the takes as they’d been recorded and put them up against the original movie to see where changes had already been made. And actually there were quite a few of them, more than I had thought. Then we recut the picture as you normally would, where you cut the

Jerry that they were not going to have time for a lot of sound effects and that the music was really going to be it. So I think [Goldsmith] had that in mind when he wrote.”

The Cue on the Edge of Forever

The other advantage came from Jerry Goldsmith’s rather prescient approach to scoring several of the movie’s extended special effects sequences. “He did not want to score any sequences until the effects were actually in. So on some of the longer sequences where it’s primarily music and no dialogue, he waited

until the effects were dropped in, and those were done very, very late,” Matessino points out. “Knowing that some of the sequences were long, he deliberately wrote cues that lent themselves to being shortened if the need arose because he suspected those scenes might be shortened during the normal process of having a preview and figuring out what the flow of the movie should be. Everybody involved did not watch the movie from beginning to end. It’s very easy to say, well, you’ve got your cloud journey shots in and you’re going to drop them into the holes that are waiting for them; and

it. Jerry, having a sense of the overall flow of a picture that he has, wrote cues that would lend themselves to being abridged without having hard music edits. So the great pleasure we had in recutting those scenes was being able to shorten the music first and then recut the picture to the music, so that the music had a complete musical thought—but since we knew it was going to be the dominating element in the sequence, we were able to keep it the dominating element and cut the film to it. That’s a luxury you usually don’t have on a movie.”

The one lengthy effects sequence left virtually untouched is the famous (or, depending on your point of view, infamous) *Enterprise* dry-dock sequence, in which Scotty takes Admiral Kirk on a tour around the refitted *U.S.S. Enterprise* while Goldsmith develops his *Star Trek* march into a rather magnificent overture. While many critics pointed out this scene as one of the movie’s most overlong and self-indulgent sequences, Goldsmith’s music and the sense of presentation in the scene (this was, after all, fans’ first look at their favorite starship in 10 years) have granted it cult status over the years. “The music was what made us positive that we should not touch that scene, among other reasons,” Matessino explains. “That is a cue that does not lend itself to being cut; it goes in a con-

**Re-editing
the film today
permitted
director Wise
to cut
to match the
music—
instead of the
other way
around.**

stantly building dramatic arc and there was not a measure you could shorten. It is slightly shorter because we had to pull a few frames here and there because of effects flaws. That was a scene where it was all timed out how long it was going to be and the black leader was left and the shot was finished and they dropped it in. But there were one or two

Enterprise is approaching the cloud and finally is able to communicate with V'ger, there is no music when they're speculating about what they're going to do, and so the bridge noise there is very prominent. When they actually begin the cloud journey, the ambient bridge noise backs way down—it's still there, but it was the music's turn to come into the forefront. We were very sensitive to doing that without making it seem like the environment had

with previously unheard music. "There were some alternates associated with Ilia," Matessino points out. "Where she has the conversation in the corridor with Decker, where she's on the examination table, and where they walk on the saucer and walk on the bridge of six-sided cubes to the V'ger island. On that cue, if you listen to it, it was redone to have some bass flute with the echoplex effect that Jerry has used in several scores, but in the



frames at the beginning where the shot had begun but the camera hadn't started moving yet or one of the little shuttle elements would appear on frame three or start moving at frame three; those would have to be cut out. With digital editing it was easy to find a way to just change the tempo slightly or tuck the music slightly so that it would all end up at the place it needs to end where the pod docks on the side of the *Enterprise*."

And the Score Shall Lead

Robert Wise's original instruction to Goldsmith that his score was going to play the part of the film's sound effects mix was not an idle one. In the 1979 release a great deal of the film's interior sequences played with little or no sound effects, adding to a lifeless, static quality that earned brickbats from critics and viewers who have always found *TMP* the coldest and least involving of all the *Star Trek* films. Matessino and his team were determined to change that aspect of the movie, but adding a rich sound effects mix meant the added challenge of balancing a strong musical score against new sound elements. "We were very sensitive to that because the score is so good and so overwhelming and powerful that when it comes into the forefront we let it," Matessino says. "For example, the first scene where the

changed dramatically. The music is such a star and we wanted to continue to have it be a star. We knew we didn't want the music and the ambient sound effects clashing."

Where No Music Had Gone Before

With the film's top-to-bottom re-edit, another challenge was to add music to some scenes that had either not been present in the original final cut or which had had their sound effects mix altered so radically that music was now needed. The problem here was that no re-scoring could be done by Goldsmith, but one of the film's original drawbacks provided a solution. Goldsmith had written a number of cues for the movie (including alternate versions of the dry-dock, *Enterprise* launch and Vulcan shuttle sequence) before he had fully developed his familiar *Star Trek* march theme. After a break in the post-production schedule he returned to retool these cues with his new *Star Trek* theme, much to the relief of Robert Wise, who had been displeased with Goldsmith's initial versions. Matessino had a library of unused music to draw from that allowed him to "score" two key sequences

first version it doesn't have that. Both versions use this great minor mode version of Ilia's theme, and in fact the V'ger flyover starts with that; it just occurred [to us] that if we could somehow use that for some of these extra bits where music was desirable that was associated with Ilia, it would work."

The wing-walk cue was first employed in an added scene in which Ilia rushes to help a wounded Chekov and uses the "Deltan empathic contact" to stop his pain. "Bob wanted to emphasize the Ilia character a bit more; that was a flaw of the film, that you

really needed that developed a bit more. He felt the Chekov injury scene was essential to that, and we found another shot of her running over to Chekov," Matessino says. "Putting the music in there worked and gave you a sense that something was going to happen with this character, since you were hearing this kind of dark version of her theme. It also goes into a little suggestion of the Meld theme at the end, so that really worked, too."

The second use of the music occurred due to the film's evolving sound effects track. "One of the things we were doing in the sound

**When asked
to choose
between the
film and
album takes
of certain
cues,
Goldsmith
preferred the
latter.**

mix in general was taking out the male computer voice," Matessino explains. "We came to the sequence where the probe shows up in the sonic shower; in the original version we had the male computer voice calling out the temperature for some reason. Not only was it distracting but you didn't hear her first invocation of the word 'V'ger' very well because it was covered up by the male computer voice. So having taken that effect out, the sequence needed more sonically, and it just works to bring back that same cue, because now you sense the connection and the change from where she was this compassionate person with a healing touch to now being this probe in her likeness. Given where the story is going, that they're going to try to bring back memories stored in this probe version of Ilia, it just worked to have that minor mode version of her theme with that suggestion of the Meld theme. It was just one of those lucky things that I felt really worked, and because it was an alternate we didn't have to borrow from something we'd already heard in the movie."

There was some precedent for retracking bits and pieces from the original score in the movie since the Director's Cut isn't the first time *TMP* has been "restored." For an ABC airing of the film in the early 1980s, the network inserted numerous excised scenes and shots into the film (including an egregious exterior view of Kirk in a different spacesuit being lowered out of a docking hatch, with full views of the set's unfinished construction visible at the top of the shot)—some of which found its way into Wise's approved final version. For the ABC airing (later preserved on video as an "official" version of *TMP*), music was tracked into the added scenes, in particular the Kirk spacewalk shot and a pivotal scene of Spock shedding a tear for V'ger on the bridge of the *Enterprise*. Matessino found himself referencing that earlier edit of the film but providing some needed changes of his own when the Director's Cut was put together. "We had a new effects shot of the *Enterprise* flying through the interior on its way to the V'ger island, so we needed to extend that," he explains. "When I watched the ABC version I felt what they had done in terms of tracking the Spock crying scene worked very well, but I didn't like how the scene with Scotty in engineering worked. So to bring out some of the dread in that scene of Kirk deciding to blow themselves up to save Earth, we repeated the 'Hidden Information' cue again, but we went to another take of it so it's not the precise same thing repeating. Some of the composition goes by three times in that section but it works because it has this gradually building dread to it. I was able to punctuate that new effects shot in a way that satisfied me, and it helped the performances in the engineering sequence, too. In the ABC version there was no engine noise in that scene either, so that helped as well. It makes you feel like it's

finished and it's part of this natural flowing thing rather than a work print popping in out of nowhere."

Although Jerry Goldsmith was not involved with the production of the Director's Cut, he did provide commentary for the DVD (along with Robert Wise, actor Stephen Collins, and special effects directors Douglas Trumbull and John Dykstra) and was able to view many of the finished new sequences to see how his music came across in them. "He especially liked the wing-walk sequence," Matessino says, "because we were actually able to design little moments in the new effects to punctuate some things in the score—there's a little harp flourish that now accompanies the formation of the last block of the bridge, so it almost looks like he scored it later. That's how we wanted it to be; we wanted it to look like this was the original movie that had been handed over for scoring."

Let That Be Your Last Supplement

One thing Matessino and his crew were unable to provide for the DVD was something Goldsmith fans have long been clamoring for: an isolated score that would allow them to finally hear a pristine version of Goldsmith's entire, epic work. Since Matessino also had access to all of the score's now-legendary alternate cues, this would have been a tantalizing prospect, but Paramount vetoed the idea. "We wanted to do an isolated score but it was simply a studio policy not to do that," Matessino acknowledges. "Paramount does not do them and they have never been able to work out deals with record companies to make it congenial." Fans will get an appetite-whetting glimpse at the alternate "Enterprise" cue synced up to the film for a brief shot in one of the documentaries with Goldsmith and Wise discussing the score's early incarnation, with a swelling theme that Wise insists reminded him more of "Conastoga wagons" than starships.

At least fans can rest assured that the original elements of Goldsmith's score are now digitally preserved in pristine condition should any future expanded score albums be in the offing (we advise not holding your breath). And fans should find the expanded DVD presentation of the film a once-in-a-lifetime opportunity to go home again. In addition to earning nominations at the first annual Video Premiere Awards for Best Overall New Extra Features, Best Audio Commentary and Best DVD Menu Design, the film won the award for Best New, Enhanced or Reconstructed Movie Scenes, beating out Lucasfilm's *The Phantom Menace* DVD, a project which surely had far greater resources of time and money. Hopefully, the voters were acknowledging the redressing of a 20-year-old injustice when they acknowledged the finished vision of director Robert Wise, finally brought to the screen.

FSM

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PUKAS



MYCHAEAL DANNA

(continued from page 16)

there's a DVD coming out.

FSM: That's what I heard, that it would be coming out at some point.

MD: Well, that's the thing to get. I haven't got one myself, so I guess they're not out yet, but that will have the long version on it.

I would love to write for that orchestra again someday. This was a really wonderful experience, but I feel like this was my little exercise, now I'm actually ready to do it.

FSM: For *Chosen 2*.

MD: Yeah, if there's ever an action film where they're looking for Tibetan/baroque music I'm definitely the guy for that project. Because there's not very many other people who've got that experience under their belt!

I am very happy with how it turned out, but I feel like the door of potential is just open a crack.

While I was working with them I had all these other ideas that I would love to have done. If this were a feature, it would really be fun. But I'm just going to store that in the back of my mind and someday I will definitely use that orchestra again and go even further with it. They are really an incredible group of musicians.

FSM: You have to convince Ang to let you work on the next *Crouching Tiger* movie.

MD: Well, I got a call from him a few days ago about his next film, which is *The Hulk*; 2003 is the release date. But I doubt we'll be using a baroque orchestra!

FSM: [Laughs] I don't know, that'd be kind of cool, wouldn't it?

MD: Well, I would think so, but... **FSM**

Doug Adams and Mychael Danna previously spoke about the scores to *THE ICE STORM*, *THE SWEET HEREFTER* and *8MM*. Doug Adams can be reached at DAdams1127@aol.com

DOWNBEAT

(continued from page 13)

album, as I heard it today, has Marilyn Manson's end credit song as track one." The song, "The Nobodies," is remixed (called the "Wormwood Remix") from the single, which originally appeared on Manson's newest album, *Holy Wood*. "The original idea was, and I'm still terribly keen on this, for Marilyn Manson to go into the studio, take some of the ideas in the score and work with Allen, Albert and me on coming up with or putting his spin on a concept album, which can relate to the work that we'd done on this film," Jones says, quite excited about the possibility of a *From Hell* concept album collaboration between him and the rock singer. "I know it would be something really interesting and really exciting. They're [all] such incredibly talented people, and their spin on material like that in a medium that has such broad

appeal would be very interesting."

Jones has just completed work on the soundtrack to *Crossroads*, the upcoming theatrical debut of a pop star at the opposite pole from Manson—Britney Spears—which hits theaters on Valentine's Day 2002. "I've got about three other movies that hopefully will come to fruition," Jones states. "There's all sorts of bits and bolts that I'm hoping won't get away and that people will want me to work on. Richard Loncraine, a director I've worked with before [*Richard III*], is now doing a picture called *The Lonely War*; with Vanessa Redgrave, about Churchill. He called me yesterday and asked me if I'd score that."

Horror Is Hard, Comedy Is Fun

And even after doing so many dark scores, Jones admits, "I still like the funnier ones like *Notting Hill*." Does doing both strike a balance? "Yes, it keeps me from sort of falling off my chair," he jokes.

FSM

by Johnny Williams

Liner notes are by Williams expert Jeff Eldridge.
As an added bonus, the stereo tracks have been preserved in excellent shape, and this is one of the best-sounding Fox recordings from the '60s we have released.



1. Main Title	3:40	17. King Fawz Feast	6:42
2. The Plot Begins	5:50	18. The Football Game	2:22
3. Fawz TV	1:18	19. Jenny's Big Play/ Snake Dance/ End Title	4:34
4. Our Hero's Flight	0:34	BONUS TRACKS	
5. The Red Sea	2:01	20. Alternate Main Title #1	2:27
6. Nothing Ever Works	1:16	21. Alternate Main Title #2	2:26
7. Goldfarb Focuses	2:12	22. Original Main Title [unused]	2:18
8. Wrong Way Lawrence	2:49	23. Fawz Cha-Cha #1	1:50
9. Mandy Tells	2:39	24. Pom-Poms [mono]	1:55
10. The Ladies Enter	2:55	25. Fawz Cha-Cha #2	1:55
11. The Music Train	2:26	26. The King Primps [bonus cues]	3:06
12. Iceberg Melts	4:19	27. Original End Title	1:15
13. Mongoose Blues	1:45		
14. Samir's Fate	0:52		
15. Sleeping with Asps	3:29		
16. Jenny and Goldfarb	1:51	Total Disc Time:	71:32

by Leigh Harline
on page 27.

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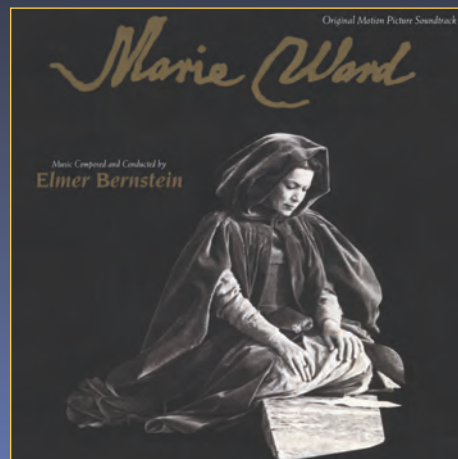
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